



The Souvenir Card JOURNAL

SECOND QUARTER 2003
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THE OFFICIAL PUBLICATION OF THE SOUVENIR CARD COLLECTORS SOCIETY



ON THE COVER: "Old Abe" an engraving by James Smillie for the American Bank Note Company, 1883. An enlargement of the original created for the Continental Bank Note Company and reproduced in the American Bank Note Company Archive Series. Volume 1, 1987 (No. 72), serves as an introduction to a series of articles on the life of this engraver beginning in this issue.



According to an article in *Linn's Stamps News* (28 April 2003, p. 13) the BEP's percentage of stamp production for the USPS continues to decline. *Linn's* quotes BEP spokeswoman Claudia Dickens, "This is consistent with the five-year interagency agreement with the USPS that plans for the phase out of the production of postage stamps at the Bureau by the end of 2005." No, in spite of a continuing decline in the amount of first class mail, stamps will still be produced but by private security printers. The question is what will replace that business at the BEP?



The same issue (p. 8) indicates that Filatelic Fiesta has withdrawn from the American Philatelic Society's World Series of Philately competition because of "the unavailability of an affordable site for the show. This Santa Clara, Calif. show is the second show to leave the World Series of Philately in 2003." The previous show to depart was Midaphil. According to the article "it costs about a \$1 a foot a day and that 20,000-square feet minimum was required."



I recently received an inquiry, via **Dana Marr**, who was referred to the SCCS by someone at the BEP, from a non-member wondering what she had inherited from her father. A partial response follows:

What you have are definitely "Souvenir Cards." From your partial listing, I offer the following Souvenir Card Collectors—and I don't know why there is no ('—)Society (SCCS) numbers: F1962B, PS 51, B 59, PS 68, B 51, B 49, PS 30, B 44, B 40, B 38, B 31, B 29, PS 10, and B 18

The first one is probably the "most valuable." The "PS" (Postal Service, i.e., USPS) are not in high demand. They cost only about \$2.00 when new and now sell (if they do) for about half that.

The "B" cards do better, but not by much. They cost about \$5.00± new and some still command that price (or higher) especially those related to "money," i.e., picturing old large size bills. It seems there are more people who collect

paper money than collect souvenir cards and/or stamps—otherwise known as philately. The BEP also produced "intaglio prints" which sold for \$25±. This year they are producing only four at \$30 a pop! I think they may be changing the scene in 2004. They have not produced cards for the USPS in a long time. The USPS printed some privately but no longer produce any cards.

The Scott's Catalogue, possibly available at your local (?) library now lists these cards. (They have their own numbering system and separate philatelic from numismatic). They recently added the numismatic (read "money") ones. But a "catalogue value" is just that and a retail value is less and a "buyer value" is even less again.

We have seen some cards sell reasonably well, i.e., better than expected, on eBay. In our own Society Auctions the response has been poor recently—perhaps because of the economy in general. The last Quarter Auction of 2002 sold 30 lots out of 263 offered. The first Quarter of this year sold 16 out of 271! The Society's membership, as well as other "philatelic" or "collectible" groups is declining. C'est la vie!

I guess I am in the "same boat" as your late dad. None of my family is interested in my collections. I don't know what will happen when I pass. Your dad, as I do, assuredly enjoyed his "hobby" and, as I have said repeatedly to our membership, probably never expected it to be a means of paying for his children's college education, any mortgages, or his own retirement. It is/was an investment—however big or small—but, more importantly, a relaxation for mind and spirit.

I can provide you with some dealers' names, etc. if you wish, but try first to complete your list of holdings. Scott's may be of help in that regard. Our SCCS Catalogue (1989) is long out-of-print—and was more valuable as an identifier than a "value" guide—and has been the subject of revision, however, with the declining interest, the subject may be moot! "Value" is only what someone will pay for the "prize." Catalogues are only a relative guide.

What should I have said?? Where are we going with this hobby? Art Benjamin solicited "Help" in the last issue. Read his "Message" on page 3 and see what was his response. The Society's membership numbers run over 2,000 (!) but there are only about 10% of that number who are "active" to the point that they pay their dues to keep the Society, the Annual Souvenir Card, and this Journal in business. What is it the "economy" or "apathy"????



The Souvenir Card JOURNAL

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CONTENTS

	Author	Page
As I See It	William Kriebel	C 2
President's Message	Arthur Benjamin	2
Members Write and other matters	Membership	3
Souvenir Card Exchange	Membership	4
Art for Sale	Michael Scalia	5
James Smillie - Engraver	Thomas E. Morris	12
Chapter Souvenir Card Check List	Metro Chapter Four	19
Recent Souvenir Cards	William Kriebel	10
Mail Auction: Second Quarter 2003	Harry Corrigan	25
Prices Realized Fourth Quarter 2002	Harry Corrigan	28
Prices Realized First Quarter 2003	Harry Corrigan	28
Money Matters—2	William Kriebel	28
Some Other CARds?	Neal Wood	41
Pacific'97 Revited?	John Ryskamp	45
Souvenir Cards Available or Forthcoming and Major Shows		47
Souvenir Card Sources		48

PLEASE NOTE: I attempt to send the photo-ready copy of each issue to the printer no later than the first of the last month of the Quarter. So I request any input—ads, articles, illustrations, comments—to be sent to me no later than the middle of the second month of the Quarter. Your cooperation in meeting this goal is appreciated. Ed.

INDEX TO ADVERTISERS

Robert S. Bailey	2	Herb Meisels. 11-12
		Souvenir Card Collectors Society
Journal Advertising Rates	2	
Journal Back Issues Available	C2	Membership Information C4
Souvenir Card Exchange	4	

Membership information, dues or replacement journals are the responsibility of the Secretary, Dana Marr. Information concerning this Journal including submission of articles and advertisements should be addressed to the Editor. Thanks!

PRESIDENT'S MESSAGE

Arthur Benjamin (1032)

Today is Memorial Day the official start of summer. That means that my show schedule is starting and I will be at IPMS in Memphis and the ANA in Baltimore.

In two weeks the second card for this year will be issued by the BEP in conjunction with the Georgia Numismatic Association convention in Dalton Georgia (5-8 June). It will have a Wright Brothers theme with three vignettes including the same vignettes of the "flyer over the dunes at Kill Devil Hills, NC" used during the year 2000 program. A further indication that this years program was hastily put together.

In my last President's Message I asked for some new people to step forward and assume roles in our society. Sadly I received no responses. We will hold our annual meeting in Baltimore on 2 August . We need to discuss the future direction of this society at that meeting and I look forward to your thoughts and suggestions on how we can improve and grow. We will issue our annual card at this meeting and distribute one to each person who attends. We will also send each member a copy of the card with the third quarter issue of the Journal.

While the National Chapter is getting little support, the New York Metro chapter thrives. They have issued their annual thematic card and it also has a Wright Brothers vignette. They will have it cancelled with the new postal stamp issued on May 22, 2003. They will have a couple of different cancels on it. I believe further information on this card is available in this issue of the Journal. It is a pleasure to see their enthusiastic group of officers working together to produce meaningful collectibles.

We get orders for back issues of our journal, which is now in its 23 year. We have run out of copies of many issues and we supply photocopies of these issues. I had a complete collection and would often help Dana Marr fulfill orders by making copies of back issues from my collection. Somehow I have lost three Journals: Spring & Summer 1990 and Spring 1992. If someone would like to donate his or her copies to me I will be able to maintain a complete collection. If you can't send me the actual issues I would appreciate it if you would send me a photocopy set of each. This way we can complete a back order and I will have a reference copy for the future.

◊

SOUVENIR CARD JOURNAL ADVERTISING

Prices are per issue based on camera-ready copy or a set-up, one time charge of \$5.00. Payment should be made, in advance, to the "SCCS" and sent with copy and any instructions to the Editor. Ad location is at the discretion of the Editor, but requests will be honored if possible. Please use the SCCS numbering system and provide full identification and condition of the material being offered. All input must be received by the middle of the second month of the quarter involved.

2003 RATES PER ISSUE

1/4 page (6.75" x 2.3" or 3.25"x 4.5") =	12.00
1/3 page (6.75"x3") =	16.00
1/2 page (6.75"x4.6" or 3.25"x9.25") =	24.00
2/3 page (6.75"x6') =	36.00
Full page (6.75"x9.25") =	48.00

William Kriebel, Editor, SCJ
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Souvenir Cards for the Specialist from Robert S. Bailey

We have been selling fine stamps for collectors for over 35 years. We have belonged to the American Philatelic Society for 35 years and are also members of the American Topical Society. We recently joined the SCCS. We sell BEP, SO, PS, UN, Forerunners, APS, ASDA & SCCS Souvenir Cards. Our website has listings, imagery & data on many souvenir cards. Visit our web site at:

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We buy souvenir card collections, and U.S., French & French Colony stamp collections.

MEMBERS WRITE and other matters

Membership

The Metro Chapter 4 has started off the year with their Annual Card, another for the ASDA Postage Stamp Mega Event held in New York on 3-6 April 2003 and a historical card for the 100th anniversary of the Wright brothers flight. The cards are illustrated on pages 22-24 of this issue. The show was also the FDOI site for the USPS "Old Glory" (6.675" x 3.75") booklet—a full-color 14 page tribute to our flag—which sold for \$7.40 the price of the 20 self-adhesive stamps (5 different designs) contained therein. It was reported in *Linn's* that the booklets would NOT be available in local post offices, but I have seen them here in Philadelphia. Two of the stamps appear on the two Metro cards and see Herb Meisels (3) on pages 10-11.



Lee Quast (849), of Ameri-Show, offers three cards produced by Mike Bean (278): Strasburg Stock, Bond and Currency Show (6 February 2003); the Chicago Paper Money Show CPMX (20 February 2003); and the International Paper Money Show IPMS (13 June 2003). The first two cards are illustrated on pages 20 and 21 of this issue.

Lee advises that "we have probably seen the last Strasburg show card. Mike no longer wishes to travel to the show ...". He also notes that he has 33 subscribers for "Mike Bean" and BEP cards, and with the change in the BEP program expected to lose some from the BEP program. He is delighted that he only lost one!

Lee is also considering two additional cards: (1) "ANA Banquet" card which he and John Parker give to the ANA for distribution to Banquet attendees. About 400 cards are contributed and about 300 will be offered for sale, including 50 show-canceled, and (2) an "SPMC 6000" card for the Society of Paper Money Collectors membership drive.



The Chicago Chapter of the International Bank Note Society also produced a card for CPMX 2003. It is a limited issue of 100 and marks the ninth CPMX, the 2002 50th anniversary of Krause Publications, and the signing of the armistice signaling the end of the Korean War in 1953. The card has an intaglio logo, but the rest is printed. However, as in the past, the card bears a real 1978 North Korean 10-won note in a plastic sleeve. If still available, the cards are \$7.50 ppd. from Brian Giese, P.O. Box 461, Sturtevant, WI 53177; e-mail wpmbrian@yahoo.com



A note in *Linn's* (26 May 2003) states that

"Washington 2006 World Philatelic Exhibition member donors received the first in a series of yearly souvenir cards in April as a thank you gift for the support of the international exhibition scheduled for May 27- June 3, 2006." The cards are 7" x 5.125" and features the show logo.

"The cards were donated and printed by Michael Bean, a 32-year veteran plate printer employed by the Bureau of Engraving and Printing and a member of the Washington Plate Printers Union.

"Bean has produced engraved souvenir cards and cacheted envelopes for the national NAPEX stamp show for several years.

"For 2006, plates were created by a local commercial engraver using the photo-engraving process, acid etching film over steel. Two plates were made. One for the red stamp border and one for the central blue Capitol dome design.

"Printing took place on Bean's home die-stamping press. Each color required a separate pass on the straight up-and-down motion machine.

"Only 330 cards were made, and each is hand-numbered in pencil. Additional supplies remain.

"While supply lasts, they will be presented to new contributors who sign up in 2003.

"Future souvenir cards in the series will likewise be presented annually to members donating at least \$25 in those years or \$125 over the course of the membership campaign.

"Membership and show details can be obtained by writing to Washington 2006, Box 2006, Asburn, VA 20146-2006. They can also be found on the exhibition's web site at www.washington-2006.org."



Linn's (2 June 2003) reported that the American Stamp Dealer's Association (ASDA) will issue a souvenir card for the Summer Postage Stamp Show in Santa Clara, CA. The card will depict the new non-denominated (25¢) American Eagle coil stamps. The 10 new stamps will have their FDOI at the show. The card is \$4.75 mint, \$5.75 canceled and \$7.75 FDOI cancel. Orders from ASDA Show Card Department, 3 School St., Suite 205, Glen Cove, NY 11541 or e-mail www.asdaonline.com.



SOUVENIR CARD EXCHANGE

Membership

C

Wanted: YOUR AD HERE! Your membership entitles you to one free ad in each issue of the journal. Your ad will be repeated four (4) times, unless I am notified otherwise. Please limit your ad to five lines of type or it may be edited to fit the space available. **Send copy to the Editor.** Thank you.

4

For Sale: B1, \$26; B2, \$27; B3, \$185; B4, \$10; B5, \$20; B6, \$5; B6 (FD canc), \$70; B7, \$40; B8, \$6; B28 (canc), \$12; B28A, \$25; B31, \$10; B33, \$11, B39 (canc), \$8; B55A, \$25; B76A, \$40. Private midwest and national stamp show cards, 1970s—1980s. Send want list. **Jerome Husak (2015), 12302 W. Beechwood Dr., Sun City West, AZ 85375.**

3

Wanted: I am missing the following Whole Numbers of *The Essay Proof Journal*: 34, 39-48, 57-64, 66-67, 69, 72, 75-76, 78-79, 82, 84, 87-151. Will buy or trade for souvenir cards. Advise asking price or cards wanted. **William Kriebel (27), 1923 Manning Street, Philadelphia, PA 19103-5728 (215) 735.3697 or kriebewy@drexel.edu**

2

For Sale: FSO 1959A, History of ABNCo, original packing, \$100.00; F1975Aa&b, Lewiston Falls & Declaration of Independence, \$45.00; F1983A, North Berwick, \$4.50; SO38 Statue of Liberty, \$5.00; SO38 w/FDOI Scott #2224, 7/4/86, \$11.00. All items postpaid & insured. **R.T. Fritzsch (248), 309 Hedgerow Lane, Doylestown, PA 18901.**

2

For Sale: BEP, ABNCo, Union, Duck, USPS, Bean, UN, APS, ASDA, Chapter, Bank Note, Event souvenir cards. Mint, Show canceled, USP{S Max cards. Discounts to 20%. Postage, insurance included. Lists: **Stan Miller (647), PO Box 788, Pleasant Valley, NY 12569 aftertheblue@worldnet.att.net**

1

For Sale: BEP Prints: B65, B70, B72, B74, B85, B91, B95, B101, B122, B127, B130, B134, B137, B141. Make reasonable offers to: **Ed Whelan (344), 47 Gould St., Stoneham, MA 02180. Day: 781.788.7076 or edmund_1_whelan_jr@fleet.com**

3

For Sale or Trade: BEP 1894 Stamp Centennial in black (B186): Mint, \$125; Canceled on first day at BEP 1 July 1994 (Scott 2596) and FDOI 3 November 1994 (\$2.00 Madison, Scott 2875), \$200.00. Only ONE of each available. Other cards available. What do you need, what do you have to trade? **William Kriebel (27), 1923 Manning Street, Philadelphia, PA 19103-5728 (215) 735.3697 or kriebewy@drexel.edu**

3

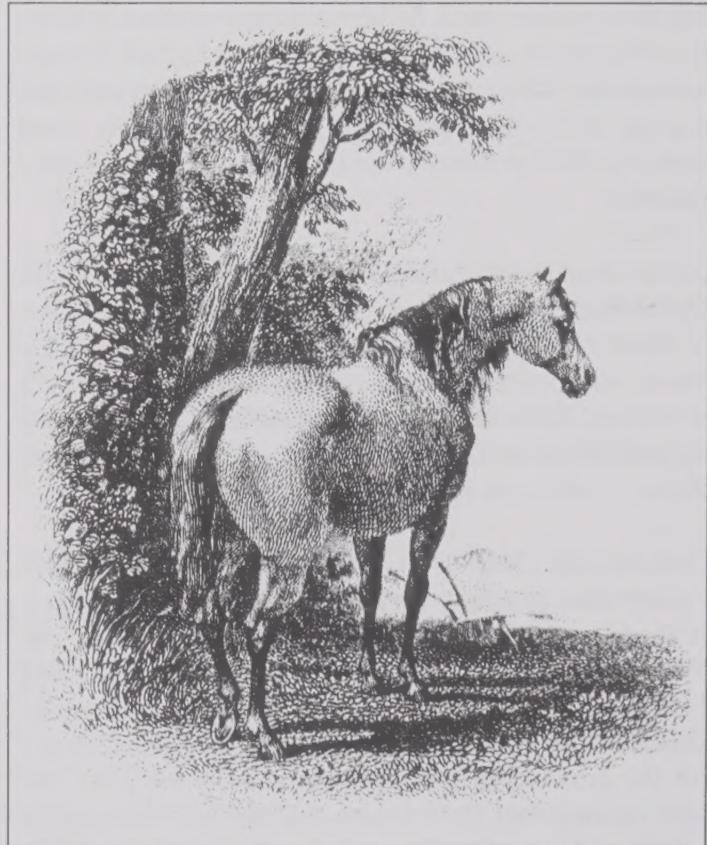
For Sale: BEP Eagles (B65, B70, and B72) \$450. Statue of Liberty (B74, B78, and B83) \$200. Three Liberty Bells (B95-6, B91-2, and B95-6) \$120. All 12 cards \$700. Check out my great prices for other cards at: <http://www.math.uncc.edu/~hbreiter/cards/BEPcards.html> Also, USPS souvenir pages at face value. **Harold Reiter (1855), 5827 Beckett Court, Charlotte, NC 28211**

2

For Sale: FB 1882Aa Garfield Memorial book in excellent condition: \$260 + postage (See Fourth Quarter 1999 SCJ and Third Quarter 2002 SCJ). **Don Robinson (364), 26 Cole Road, Fairfield, NJ 07004 (973) 227 2978.**

1

For Sale: First Bureau of the mint souvenir card 1988 ANA Convention, Little Rock; only 500 issued, \$80. **Herb Meisels (3), 230 West End Avenue, New York, NY 10023.**



"Off Duty," an engraving by James Smillie for the American Bank Note Company, 1878, slightly enlarged from a reproduction in the ABNC Archive Series, Volume One, 1987 (No. 25).

ART FOR SALE

Michael Scalia

[This article, originally titled "Art for Sale: The Sale of Engravings to the Public by the Bureau of Engraving and Printing" was submitted by Michael Scalia, Contract Historian, Bureau of Engraving and Printing Historical Resource Center. Mike was advised to contact me by Cecilia Wertheimer. Thank you Cecilia and Michael! Ed.]

Visitors to the Bureau of Engraving and Printing's visitors' center and website can purchase, among other things, a variety of engravings designed and produced at the Bureau. Such fine engravings have been sought after almost as long as the Bureau of Engraving and Printing has been producing them.

In December 1879, Congress granted authority to the Secretary of the Treasury to "furnish impressions from any portrait or vignette which is now, or may hereafter be, a part of the engraved stock of the Bureau of Engraving and Printing, at such rates and under such conditions as he may deem necessary to protect the public interests."¹ However, according to the language of the statute, the Secretary was authorized to do so only "at the request of a Senator, Representative, or Delegate in Congress, the head of a department or bureau, art association, or library."²

A 21 June 1879 letter from Chief of the Bureau O. H. Irish to Congressman A. R. Buckner, Chairman of the House Banking and Currency Committee, provides insight to the purpose of such legislation. Invited for his "views on the bill now pending in Congress relating to the printing of impressions from portraits and vignettes in the Bureau," Irish related that the Bureau received "applications from libraries, art associations, senators, and members in Congress, etc. for copies of [Bureau] portraits and vignettes of eminent and historical persons." He added,

There is no law under which they can be furnished. I can see no objections to it being authorized under such limitations and restrictions as will protect the public interests and not allow it to become an abuse. I should be glad to have the question settled. The bill in its present condition would, I think, secure these ends.³

Just a week prior to the passage of the bill, Irish again was invited by Buckner to comment on the legislation. Irish wrote,

...in my judgment there is nothing objectionable in the intent of the bill, which is to autho-

rize the taking of impressions from the portraits and vignettes which constitute the engraved stock of this Bureau.

The objection might naturally be suggested that it would be dangerous to furnish these [impressions] inasmuch as many of them constitute a part of notes, bonds, and other securities of the Government but experience has taught us that there can be no use made of these impressions which cannot be more successfully accomplished with the note or bond itself. It is absolutely necessary that the counterfeiter should have the ornamentation and lettering as well as the portraits and vignettes as they are combined and appear in the original note. The processes through which they pass in this Bureau in the course of preparation render them untransferrable.

It has long been the practice of private companies engaged in the preparation of bank notes, stocks and bonds, to furnish impressions not only of the vignettes and portraits used thereon, but copies also of the full plate from which they were printed, and no instance is known where it has proved detrimental to the interests of these companies or their patrons.⁴

Irish commented that he favored the Senate version of the bill over the House version, explaining that the former gave the Treasury Secretary authorization to decide upon rates to be charged, method of payment, and process of reimbursing the Bureau for expenses.

Finally, Irish voiced his support of the legislation for another reason:

The passage of either [the Senate or House bill] would relieve me from some embarrassment occasioned by the necessity of my having continually to refuse requests for these impressions. As works of art they are very fine and they are much sought after by many, including Senators, Representatives, heads of departments, art associations, and libraries, who should have the opportunity of obtaining them, but to whom, under existing law and regulations, I am unable to furnish them.⁵

Soon after he wrote the above letter to Buckner, Irish reported his intention to comply with the legislation to Treasury Secretary John Sherman in a letter dated 20 December 1879:

In view of the passage by Congress of an act authorizing this Bureau to print impressions from the portraits and vignettes constituting a part of its engraved stock, I have the honor to submit the following plan to systematically comply with its provisions.

A list by name of all portraits and vignettes *suitable* [italics added], will be made, printed, and given, in application, to those authorized to obtain impressions.

A competent printer will be detailed to print, under the direction of the Superintendent of the Engraving Division, a small supply, *the demand for which has been indicated by recent application*. During the period he is so employed his time will be devoted exclusively to this work. The Superintendent of the Engraving Division will also be required to make special requisition for the paper and printing material required. This labor and material will be charged to the impressions produced, thus determining the cost with exactness.

The sale of the impressions will be entrusted to a clerk in the office of the Bureau, in addition to his present duties. They will be charged to him at a specific rate, and he will be required to make a settlement therefor [sic] daily, with the Accountant, who will deposit the proceeds as they accumulate, in sums of ten dollars or more, with the Treasurer of the United States, to the credit of the appropriation for labor and expenses of engraving and printing.⁶

While the conditions under which the Secretary could sell these items is clearly specified in the legislation, sale directly to the public is not specified, and it is unclear if the legislation was interpreted in such a manner as to empower the Secretary to do so. Moreover, direct sale to the public is not mentioned in Irish's letters; however, a short newspaper clipping gives evidence of the practice. The following item appeared in the 12 December 1884 edition of the *Chicago Evening Journal* newspaper:

The Bureau of Engraving and Printing, at Washington, issues a price-list of portraits and vignettes which will be supplied to the public. Seven India proofs, ten French proofs or twenty plain proofs, are sold for \$1. The portraits are of all the Presidents, three Vice Presidents and

all the Secretaries of the Treasury from Hamilton to Folger. There are twelve Secretaries of State, including Clay, Webster, Everett and Seward. The Secretaries of War include Scott, Stanton and Lincoln; of the Navy, Bancroft, Robeson and Chandler. Many Senators and Representatives, naval and military officers, scientists and authors, a famous Indian chief, vignettes of public buildings and celebrated war ships are on the list.⁷

Although such a listing has yet to surface, there is in the holdings of the Treasury Department Library an 1881 volume entitled "Portraits and Vignettes Engraved by the Bureau of Engraving and Printing."⁸ It contains 120 engravings, including 20 Presidents, 3 Vice Presidents, 24 Secretaries of the Treasury, 10 Secretaries of State, 4 Secretaries of War, 4 Secretaries of the Navy, 3 Secretaries of Interior, 6 Postmasters General, 4 Attorneys General, 2 Chief Justices, 9 Senators and 3 Representatives, 3 naval officers, 6 Army officers, 7 other eminent Americans, 3 buildings, 3 vignettes of historical events, and 7 allegories. No price list or ordering instructions were included with this compilation, and it may be that such a volume served a different function altogether, such as a display or presentation book. It should be noted, however, that the timing of this compilation is consistent with the 1879 passage of legislation pertaining to portraits and vignettes.

Other correspondence provides further indications as to the kind of products sold. For instance, an October 1880 letter references 6- by 8-inch sized proofs.⁹ Another cites the cost of a package of portraits and vignettes as \$9.45 (\$162 in 2001 dollars).¹⁰ In 1886, Bureau correspondence indicates that sales of impressions were still being made, with sets of 50 plain proofs selling for \$2.50 (about \$47 in 2001 dollars).¹¹ In an early 1887 letter, it is referenced that a full set of portraits and vignettes consisted of 225 plain proofs, each selling for 5¢ (93¢ in 2001).¹² Compared with the number of proofs cited in the 1881 volume of portraits and vignettes, the 225 figure mentioned in the 1887 letter would suggest that more impressions were made available to the public over the years. Additionally, some of the subjects listed in the 1884 newspaper clipping do not appear in the 1881 volume, such as "celebrated war ships," further indicating that additional engravings were added over time.

Despite the existence of correspondence and other documentation regarding the sale of portraits and

vignettes, annual reports from the Director of the Bureau of Engraving and Printing to the Secretary of the Treasury during this period show that the Bureau began accounting for "expenses of printing portraits and vignettes" separately for the first time in FY1886 (year ending 30 June), more than six years after the passage of the above legislation but just about six months after the appearance of the newspaper article.¹³

In tracking the expenses of providing these printed proofs, the annual report for 1886 lists subheadings for "printed India proofs," "printed French India proofs," and "printed plain proofs," just as the 1884 newspaper clipping had earlier reported.¹⁴ The next three annual reports also list the number produced of each of the three types of proofs and includes production expenses as well.¹⁵ In the 1890 annual report, however, there is no such entry.¹⁶ Then, in the annual reports for 1891 and 1892, the entries appear again, although only plain proofs are listed.¹⁷ Finally, in the annual report for 1893, an entry simply for "portraits and vignettes" is included in a section different from previous reports and does not specify type of proof.¹⁸

Just as the annual reports of the Bureau begin reflecting the printing of portraits and vignettes in FY1886, order books also begin listing such entries in 1886.¹⁹ The indexes of most order books from 1886 to 1893 contain entries such as "portraits and vignettes to sundry persons" or "...for various persons," perhaps signifying orders received by the Bureau from the general public through the office of the Treasury Secretary, as opposed to orders made through the offices of members of Congress or other officials.²⁰ Interestingly, for the period 1 May 1890 to 31 July 1891, only one entry in the index refers to "portraits and vignettes," paralleling—perhaps coincidentally—the absence of an entry in the annual report for roughly the same time period.²¹ As such, the order books and annual reports mirror each other as records of the production and availability of the printed proofs.

Although the order books and annual reports show that the Bureau was producing such printed proofs as late as 1893, correspondence from the Bureau indicates that the practice of selling engravings was discontinued as early as 1887. Two letters, both dated 4 October 1887 and signed by Bureau Chief Edward O. Graves, were sent in reply to queries about engravings for sale; one reported that sales had been "discontinued" and that the "catalogue" was no longer issued,²² and the other stated that sales were "pro-

hibited by order of the Secretary of the Treasury."²³

It wasn't until January 1888, however, that Treasury Secretary C. S. Fairchild issued written instructions to the Chief of the Bureau of Engraving and Printing to stop the practice. The letter, dated 24 January 1888, declared:

In view of the frequent requests for the printing by your bureau of portraits and engravings for use in the preparation of publications under other than Government auspices, and for other private purposes; and the serious interruption to the regular work of your bureau entailed thereby, I deem that the public interests will be subserved by a discontinuance of the practice which has prevailed of furnishing them, and therefore direct that, hereafter, only such portraits and engravings as may be required for the use of the Government be printed.²⁴

In light of the above instruction, it is unclear why annual reports and order books reflect separate entries for printed proofs after and including 1888; it could be that these later entries were engravings produced especially for special or official purposes such as for memorials to deceased government officials.

The Treasury Secretary's prohibition against the sale of engravings to the public remained in effect for the next fifty years. Due to numerous requests from the public for the engravings, however, this policy was reversed. In his FY1938 Report to the Treasury Secretary, Bureau Director Alvin Hall reported that "authority was given by the Treasury Department to sell engraved steel portraits of Presidents of the United States, Vice Presidents, Chief Justices, and Cabinet Officers, at rates representing merely the actual cost of printing."²⁵ The applicable Treasury order, apparently dated August 1937,²⁶ has yet to be located in Bureau or Treasury Department records; it could be that the authority of the Bureau to sell engravings stems from this document and not from any internal Bureau decision.

The same fiscal year in which the policy change occurred, the public bought 2,438 engravings, of which 2,222 were small portraits (1,719 being portraits of presidents) that sold for 10¢ each and 216 were larger size portraits that sold for 25¢ each.²⁷ The Bureau's annual report for the following fiscal year reports that "3,140 steel engravings and etchings were sold...at actual cost and the proceeds deposited to the credit of [the] bureau's appropriation."²⁸ Over

the next three years, reference is made to presidents' and miscellaneous portraits as well as views and other items sold by the Bureau.²⁹ Beginning in he report for FY1943 and lasting until FY1951, these same items are listed as being sold to "various individuals."³⁰ The applicable entry in the annual report for FY1953 simply states, "Sale of Engraved Portraits,"³¹ whereas an internal report the following year specifies the type of engravings sold:

Sets of Presidents (6" X 8")	217 sets	@ \$4.20
Single portraits of Presidents (6" X 8")	886	@ .15
Single portraits of Chief Justices	158	@ .35
Large portraits of Presidents (11" X 14")	659	@ .35
Declaration of Independence	70	@ 3.70
Gettysburg Address	58	@ 1.00
Miscellaneous Seals	909	@ .10 ³²

Reports after this time are less detailed and reference a number of portraits or vignettes delivered as part of the miscellaneous items produced by the Bureau, but such references are only occasional.³³

An administrative change occurred in 1951 that might be related to the matter of public sales. The "authority to determine prices for work" produced by the Bureau of Engraving and Printing was delegated to the Director of the Bureau from the Treasury Secretary.³⁴ Whether or not this delegation of authority had the effect of altering the 1937 Treasury order's proviso concerning sale of engravings "at rates representing merely the actual cost of printing" is unknown; likewise, it is not clear how the delegation affected the original 1879 statute—still in effect—that allowed engravings to be provided "for a charge and under conditions the Secretary decides are necessary to protect the public interest."³⁵

Regardless of how rates were set or who actually determined them, the public was able to acquire the Bureau's engravings only through mail order purchase. (The exception was the sale of souvenir cards produced exclusively for philatelic and numismatic events in which the Bureau participated.) After the lobby at the 15th Street entrance to the Main building was converted into a visitors' center in 1980, a sales counter offered the engravings and other items for sale directly to the public.³⁶ Direct public sales have occurred ever since.

While miscellaneous records clearly show that the Bureau of Engraving and Printing has sold engravings to the public at various times throughout its history, questions still remain about the process. For instance, why were engravings sold to the public when the original legislation specified that the Treasury Secretary was authorized to sell engravings only at the request of certain government officials or associations? When and how did the Bureau produce its price list, and which specific engravings were advertised at various times? What exactly were the proofs referenced in Bureau reports and order books after the Treasury Secretary ordered the cessation of sales to the public in 1888? What were the specific details of the alleged 1937 Treasury Department order that authorized the resumption of the sale of engravings to the public? Furthermore, the existence of so-called presentation books that were presumably provided to officials as gifts or for subsequent presentation to dignitaries³⁷ raises additional questions. Perhaps the books were not intended as gifts at all, but were actually meant to serve as catalogues of engravings available for sale through the Bureau.

In answering these and other related questions, a fuller understanding can be gained of the Bureau's past relationship with the public through the sale of its art.

(The BEP Historical Resource Center would like to obtain further information about price lists issued in the 19th century for engravings sold to the public. If any collector has such a price list, please contact the Historical Resource Center at 202-874-6283 or 202-927-5541.)

NOTES:

1. 21 Stat. 59, 22 December 1879. The provisions of this law are still in effect; in 1982, through Public Law 97-258 (96 Stat. 877, 13 September 1982), the original 1879 statute was codified into Title 31 of the US Code. Minor changes were made to update language and ensure consistency throughout the various sections of the US Code; for example, "member of Congress" replaced "Senator, Representative, or Delegate in Congress."
2. Ibid
3. Irish letter to Buckner, 21 June 1879, NARA Record Group 318, Entry 5, Vol. 35.
4. Irish letter to Buckner, 15 December 1879, NARA Record Group 318, Entry 5, Vol. 35.
5. Ibid.
6. Irish letter to Sherman, 20 December 1879, NARA Record Group 318, Entry 5, Vol. 35; Irish also states that impressions will be furnished at no charge in

- certain instances.
7. *Chicago Evening Journal*, 12 December 1884, pg. 4, under "Art and Artists."
 8. Volume appears to have been bound at a later time with an index of all the engravings added.
 9. Irish letter to Warner Miller, 7 October 1880, NARA Record Group 318, Entry 5, Vol. 36.
 10. Irish letter to John Thomas, 24 September 1880, NARA Record Group 318, Entry 5, Vol. 36. Dollar value comparisons calculated at www.eh.net website for Economic History Services.
 11. Letters throughout NARA Record Group 318, Entry 5, Vol. 43. Dollar value comparisons calculated at www.eh.net, website for Economic History Services.
 12. Edward Graves letter to Treasury Secretary, 12 January 1887, NARA Record Group 318, Entry 5, Vol. 43. Dollar value comparisons calculated at www.eh.net, website for Economic History Services.
 13. *Report on the Operations of the Bureau of Engraving and Printing*, 1886, in "Schedule of miscellaneous work done for, and of materials furnished to, the various bureaus of the departments during the fiscal year 1886," 14-15.
 14. Ibid, 15; the totals were 1218, 339, and 3228, respectively.
 15. *Report on the Operations of the Bureau of Engraving and Printing*, for years 1887, 1888, 1889, in section entitled "Schedule of miscellaneous work done for, and of materials furnished to, the various bureaus of the departments during the fiscal year..."
 16. *Report on the Operations of the Bureau of Engraving and Printing*, 1890.
 17. See section entitled "Schedule of miscellaneous work done for, and of materials furnished to, the various bureaus of the departments during the fiscal year..." in *Report on the Operations of the Bureau of Engraving and Printing*, for fiscal years 1891 and 1892; besides listing only plain proofs, the reports list very low numbers of the proofs compared to previous reports.
 18. *Report on the Operations of the Bureau of Engraving and Printing*, 1893, "Statement showing the Checks, certificates, drafts, etc., by classes, delivered during the fiscal year 1893," 8-9.
 19. The first such entry is dated 18 January 1886, in which the chief clerk passes on a request from a Mr. Johnson from St. Johnsbury, Vermont.
 20. See "Orders for Miscell's Work," Volumes 15 through 22; volume 17 covers only three months and does not have such an entry. The date of the last apparent such order was 7 March 1893, for a "full set of portraits and vignettes" to William Mil(?).
 21. "Orders for Miscell's Work," Volume 20.
 22. Graves letter to William Erving, 4 October 1887, NARA Record Group 318, Entry 5, Vol. 45.
 23. Graves letter to P.H. Brereton, 4 October 1887, NARA Record Group 318, Entry 5, Vol. 45.
 24. Fairchild letter to Chief of the Bureau of Engraving and Printing, 24 January 1888, NARA Record Group 318, Entry 1, Box 42.
 25. *Annual Report of the Director of the Bureau of Engraving and Printing*, FY1938, 8; the date of the Treasury Department order is August 1937, according to *Reports of Divisional Heads of the Bureau of Engraving and Printing Submitted to the Director for the Fiscal Year Ended June 30, 1938*, 22.
 26. Only a reference to the order, not the order itself, is made in *Reports of Divisional Heads of the Bureau of Engraving and Printing Submitted to the Director for the Fiscal Year Ended June 30, 1938*, 22. No such order was found in the Treasury's annual report, the Bureau's annual report, or in Federal Registers of the time period.
 27. Ibid.
 28. *Annual Report of the Director of the Bureau of Engraving and Printing*, FY1939, 7.
 29. See Table 2 in each of the annual reports for FY1940, 1941, and 1942.
 30. See Table 2 in each of the annual reports for FY1943 through FY1951.
 31. *Annual Report of the Director of the Bureau of Engraving and Printing*, FY1952, 83.
 32. *Reports of Divisional Heads of the Bureau of Engraving and Printing Submitted to the Director for the Fiscal Year Ended June 30, 1953*, 10.
 33. See draft of Bureau's section to the *Annual Report of the Secretary of the Treasury on the State of the Finances for the Fiscal Year 1968*, 30 August 1968 (in BEP HRC holdings); Bureau's section of the statistical appendix to the *Annual Report of the Secretary of the Treasury on the State of the Finances for the Fiscal Year 1974*, 11 September 1973 (in HRC holdings); and draft of Bureau's section of the statistical appendix to the *Annual Report of the Secretary of the Treasury on the State of the Finances for the Fiscal Year 1974*, 13 September 1974 (in HRC holdings).
 34. Exhibit No. 134 in *Annual Report of the Secretary of the Treasury on the State of the Finances for the Fiscal Year Ended June 30, 1951*, 655.
 35. 31 USCS §. 5144, 2001. The applicable clause in the original statute was originally worded, "at such rates and under such conditions as [the Secretary] may deem."
 36. The Visitors' Center opened in June 1980; "BEP Opens Visitor Center," *Washington Star*, 29 June 1980, B8.
 37. Rich Brinton, "Proposal for a Presentation Book," *The Souvenir Card Journal*, Vol. 16, No. 1, 1st Quarter 1996.



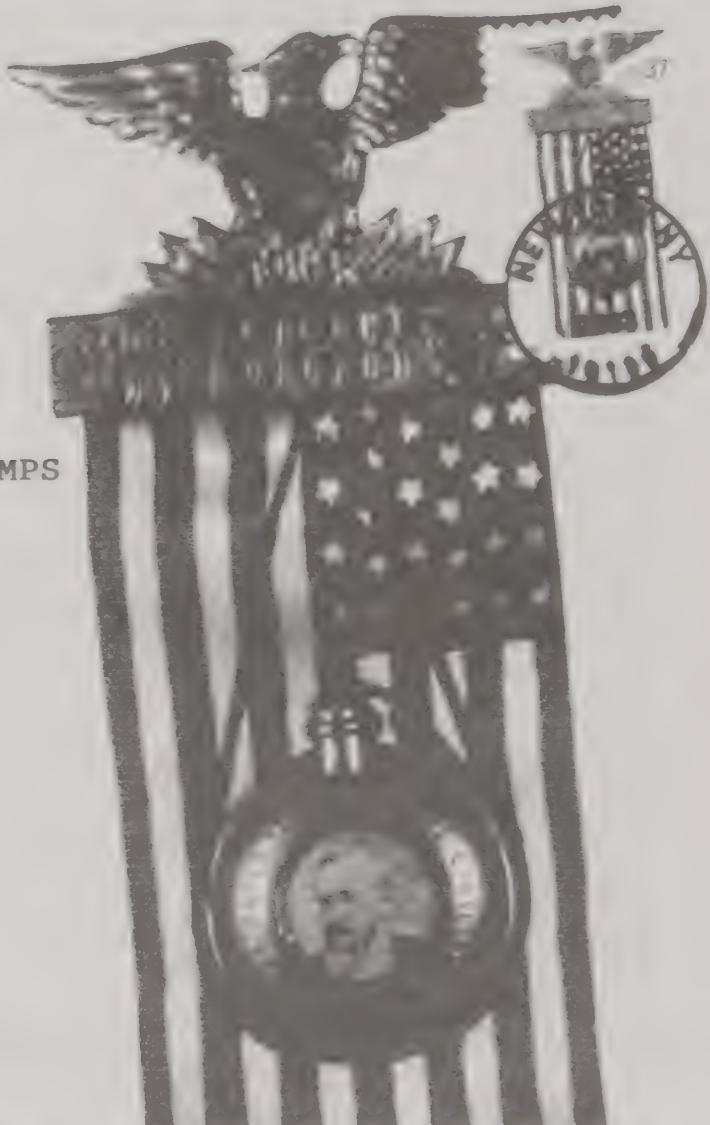


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JAMES SMILLIE - ENGRAVER

Thomas F. Morris

[This article originally appeared serialized in *The Essay Proof Journal* starting in Vol. 1, No. 2, April 1944. It is reproduced here for the benefit of the membership who may not be familiar with the life and times of this very important engraver. Ed.]

JAMES SMILLIE THE PICTORIAL ENGRAVER, 1807-1885

It is not unusual for an individual to be immortalized after his hands are stilled; but during the course of James Smillie's life his pre-eminence and skill were fully recognized by his intimates and by others closely associated with him in his work for the bank note engraving companies. A keener appreciation of his work is experienced by students of the art of steel plate engraving when they realize that there have been few men equal to the task of engraving any work which has a brilliance equal to that of James Smillie's.

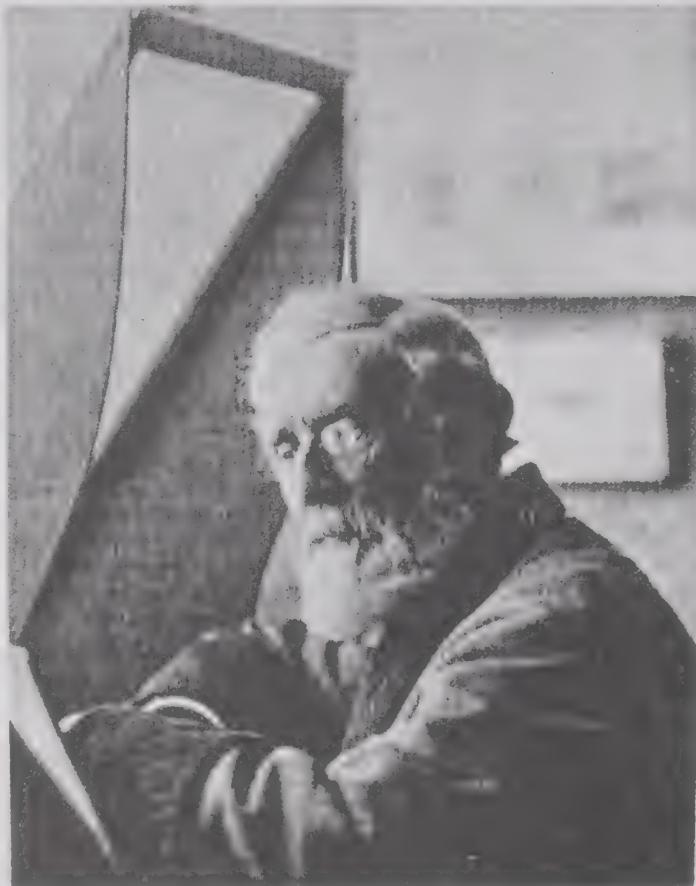
As we look into the career of this great engraver we are impressed by the tremendous amount of work which he completed. We feel spellbound by its compelling force and wonder that the hands of any one individual could have created so many fine and delicate designs on steel.

We find that his personality and talents were implanted in the souls of his children, and the life of James Smillie could hardly be written without in some way injecting into it the prominence attained by his four sons, all of whom, with one exception (Charles) followed to a great extent the ambitions of their father. James David, an outstanding engraver, designer and etcher, also did meritorious work with the brush in both water colors and oils; another son, William Main, designer, engraver and business executive; climbed to the heights of his career in the development of bank note design and engraving; and a third son, George Henry, was a celebrated landscape painter, both in water color and oil. The lives of father and sons were entwined to such an extent that they represent one of the most imposing, if not the greatest, array of talent ever possessed by an American family in similar lines of endeavor. His younger brother William Cumming Smillie (1813-1908) was a prominent letter engraver and bank note company executive.

There has been keen fascination in recording the life of this noble man due to the esteem and respect

which Thomas F. Morris, Sr., the father of the writer, held not only for James Smillie, Sr., but also for James David and William Main Smillie. The latter was largely responsible for what success the writer's father enjoyed in the kindred arts of bank note engraving and design. If this biography proves as interesting to others as the preparation of it has been for the writer, he is certain that the work will not be in vain.

James Smillie bequeathed to America some of the finest examples of line engraving on steel, when during the 19th Century this branch of art played a prominent part in the production of bank notes and was the important factor in pictorial reproduction. He was not only among the pioneers of pictorial engraving in this country, but also was among the last of those who attained prominence and distinction in that now outmoded art which had been honored the world over for more than four generations.



A NATIVE OF SCOTLAND

This great artist was born on November 23, 1807 in Edinburgh, Scotland the third in a family of nine children. James Smillie's earliest recollection as a lad was of standing with his mother near the Old Iron Church, High Street, Edinburgh, watching the 42nd

Regiment Highlanders enter the City after their recent victories at the Battle of Waterloo. The small remnant of the disabled Regiment, the tattered colors, soiled and torn uniforms, the roll of drums, the shrill notes of the bag-pipes, and the wild shouting of the excited crowds created a lasting impression upon this lad of seven years. Although he was born in Scotland his work is distinctively an American product, and its importance has been given a place of high rank in the annals of American institutions.

The father of James, David Smillie, was born in Edinburgh in 1781. In his early years he was trained as a silversmith and later in life became a manufacturing jeweler in his native city. He was an eminent authority on the subject of precious stones and minerals as well as on the Natural History of Scotland and he attained considerable distinction in these subjects. He left evidence of a remarkable ability to model intricate forms and designs in relief. David Smillie's work as a silversmith made its impression on his son, James, who as a youngster, was always thrilled to see riches in the bags of gold and silver coin which were purchased for melting.

James Smillie's mother, Elizabeth Cumming, also was born in Edinburgh in the year 1782. Both his father and mother were God-fearing people, strong in character, highly cultured; and these qualities exerted a strong influence upon the life of this celebrated engraver.

The records show that Scotland was producing a great many fine engravers, some of whom migrated to America during the latter part of the 18th Century and the early 19th Century. Engraving had been for many years a profession of high standing and the art was then gaining in prominence both in Europe and America.

In his youth James Smillie exhibited unusual talent for drawing and design, and it was by sharp observation in his father's establishment in Edinburgh, that he first became familiar with the use of the graver, or burin. He found adventure in watching the creation of silver teapots and coffee urns of intricate designs executed by his father and by other craftsmen under his father's direction. For many years his father had been interested in traveling to foreign lands in search of adventure in the field of mineralogy. The lure of research in this field occupied much of his time and exerted painful toll on the fortunes of his silverware engraving business. During one such journey to Norway his long absence

from home caused his family great suffering and a thriving silversmith business, left in the hands of others, fell to ruin.

At the early age of eleven James had a strong desire to become employed in some way in order to help his mother. In carrying out this ambition he took his father's graver and amused himself by cutting figures of various kinds on a piece of sheet lead. Much of his spare time was occupied in this manner and it gradually aroused in him an ambition to become an engraver. He urged his mother to find a place where he could learn the business but she laughed at him, saying that he was much too young to go to work and must wait his father's return. He continued his appeal, but she managed to dissuade him for a long time. His patience finally became exhausted; he was not willing to await his father's return but determined to take things into his own hands and search for a master.

There were no schools in Edinburgh for training in the art of steel engraving, so it was necessary for a novice to be taught under an apprenticeship contract for a year or more by someone already established, someone who would be willing to sacrifice sufficient time and energy to teach the many intricacies of the profession. In such instances the engraver was paid a fee for his training of the boy. This obligation, of course, usually fell upon the parents or some other person interested in the student's welfare, and no doubt many talents and ambitions were destroyed for lack of the necessary funds for study. If the youth exhibited promise as a student and there were funds for additional study, the instructor-engraver would renew the contract for longer periods.

James had made up his mind definitely to study the art of engraving, though he did not know one type of engraving from another. Nevertheless, at the age of twelve years in 1819, James entered the studio of James Johnston, of Edinburgh, a well-known silver engraver, who was to give James instruction. During his apprenticeship he had little opportunity to do much engraving because, as the youngest boy in the establishment, he had to run with messages and do many odd jobs. He had been under James Johnston's tutelage but ten months, however, when his instructor died and James was forced to seek other means of instruction. His father, having returned home, by this time recognized the boy's ambition, and prevailed upon Edward Mitchell, a general picture engraver in Edinburgh, to allow the boy to enter his studio; but during his short term of service, less than

a year, James' achievements were confined to a few close copy drawings from heads. His aspirations for his work were then interrupted by his parents who had decided to leave their native Scotland and migrate to America.

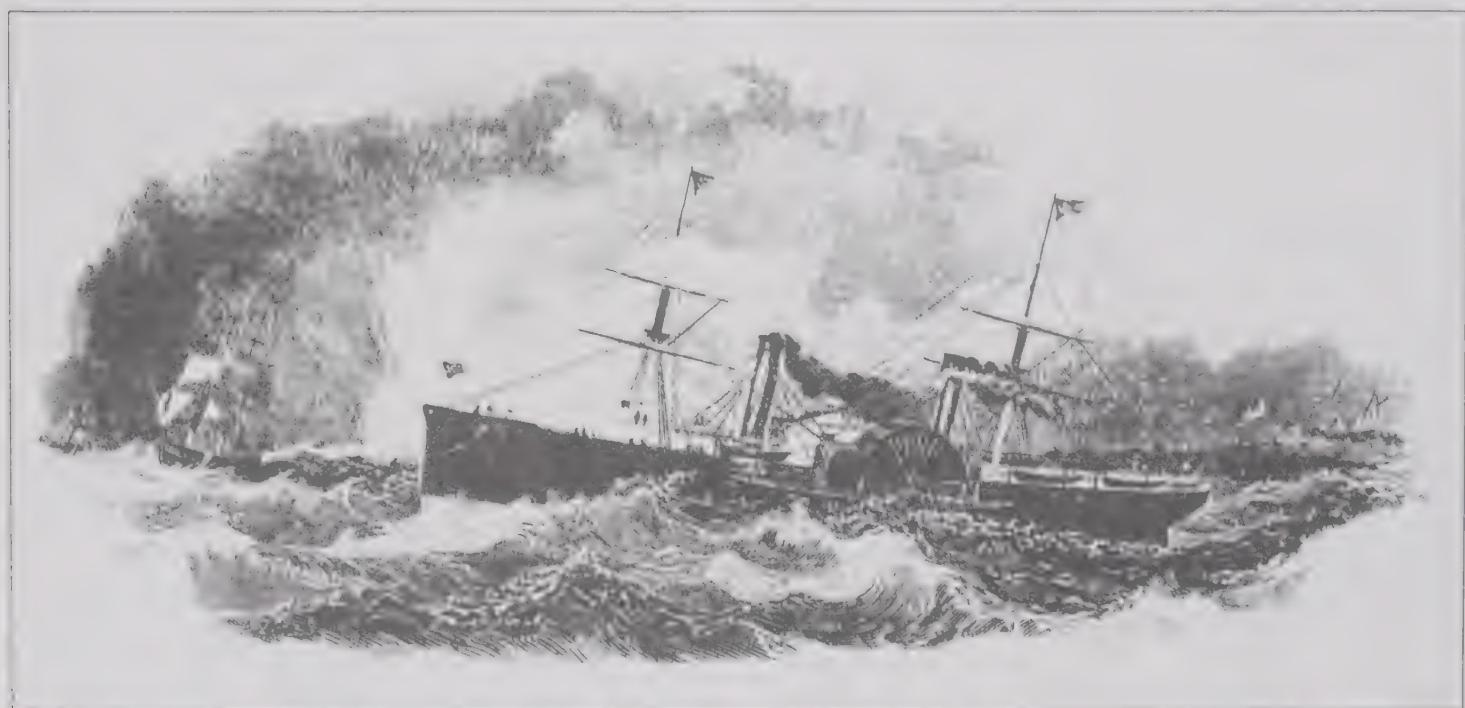
His father's brother, James, had already established himself as a successful goldsmith and jeweler in Quebec, and his father was determined to join him. In those days it required courage and resolution to cross the Atlantic in a sailing vessel, and still more courage to break with the old life of known conditions and embark upon the uncertain adventure of making a living in untried surroundings. Trusting in God to lead them all to a safe and lasting refuge, the elder Smillie sailed with his wife and eight children from Leith on the 20th of April, 1821, on the brig "Neptune" under the command of Captain Bell. They reached Quebec forty six days later, on the 6th of June. There was no luxury and little comfort on the poorly equipped sailing ships of that time. The brigs were small, every available space on board ship was taken, and the passengers were packed in veritable herds. The fare provided for transport and water only, and each passenger was expected to bring on board his own food for the journey and cook it himself at the galley which stood on deck between the fore and the main masts. A certain number of the weaker ones died for lack of the opportunity

to cook their food. Anyone who had miscalculated the length of the journey and failed to take sufficient food stood a fair chance of starving, unless others with more plentiful rations were charitable enough to come to their rescue before reaching America.

During the crossing, James' father was thrown from his feet by a lurch of the vessel during one of the storms and received physical injuries which not only crippled him for the rest of his life but also brought that life to an untimely close. Later the burden of supporting their mother and young brothers and sisters rested upon the shoulders of James and his older brother, David.

The determination and courage which were exhibited by James' parents in coming to America were later demonstrated in the attainments of their sons; for the United States has derived a rich heritage in the works left by the descendants of this intrepid Scotchman.

It is of interest to record at this point that James Smillie in later life produced many forceful marine views on steel, notable among which were those portraying the seas in the midst of violent gales and tempests. The utilized force with which he reproduced the raging sea and the magical tones with which



The "Adriatic," James Smillie for the American Bank Note Company 1859-1879, after a drawing by Charles Parsons of the S S Adriatic 5,888 tons, built in 1856 for R. V. Collins & Co. This vignette was used on the \$10.00 bank note of the "Citizens Bank of Louisiana" in New Orleans and also in 1865 on a policy of the Adriatic Insurance Company of New York. Later a reduced size was used on the U. S. 1869 12¢ postage stamp, and in 1874 on Peru postage due stamps of five different denominations. It also appears in the ABNCo Archive Series, Volume One, 1987 (No. 52) and is featured with an enlargement of the U>S> stamp on the ABNCo souvenir card issued for the A.S.D.A. 1991 Show (SO 81).

these scenes were interpreted, indicated his ability to record faithfully in his mind the actual experience of this memorable crossing of the Atlantic when he was but fourteen years of age.

HIS FIRST ENGRAVING FIRM

James, while in his father's employ in Quebec, was encouraged to continue his engraving activities; but he was cramped for space in his father's shop, was required to use a barrel for a table and he engraved letters with a bit of copper and a graver set. His uncle also encouraged him in his work by bringing from his jewelry establishment certain articles to be engraved, and within a short time he had risen from engraving names on rings and cyphers on spoons to the engraving of visiting cards. As he advanced, other branches of commercial engraving followed, and his aesthetic taste was steadily developing. Inspiration, coupled with tremendous determination, encouraged him to join his elder brother, David, who had just finished his apprenticeship in the jewelry business, in opening an engraving shop of their own.

One of young James Smillie's earliest engravings was a Sunday School Award (or mark of merit) published by W. Gald, Schoolmaster, Hope Street, Quebec. It is dated March 1823 and the following notation appears on the print:

"I was six weeks engraving this plate for which I received ten dollars." (1)

The men and officers of the regiment garrisoned at Quebec provided much work for the new engraving establishment, for they required military ornaments and crests for fine harness. Members of the Tandem Club, in that city, also became interested in the fine work turned out by this partnership and ordered models of new crests. Such designs were first modelled in wax from which a brass stamp was cast; then, in very thin silver or brass plate, the crests were "struck up."

At about this time James showed marked ability in using the graver with elaborate care to produce intricate scenes upon snuff boxes and other silverware pieces, and in filling the incised lines with a black alloy after the manner of the old Italian Niellos. His father, knowing the process of silver plating prac-

(1) From his hand written autobiography, written by James Smillie about 1882, at the age of 75, and not known to have previously appeared in print.

ticed at that time, was of valuable help to him. During the day James was required to work behind a forge and in the midst of blowing bellows, ringing anvil and many other distracting sounds, his work was done under the most difficult conditions. Much of his work, therefore, was done after hours; and as his ambition to engrave and draw pictures grew, he began to devote his spare time to work in the finer arts. It was during this period that James engraved a map of Upper Canada on three separate plates measuring six feet long and three feet wide. The engraving was completed after three laborious months and for it he received \$120.00. The only print James had of this engraving was destroyed by fire when his uncle house burned.

An officer of the garrison, interested in his welfare, loaned him copies of two views Dalhousie Castle, Scotland, and James set to work engraving them on copper. Prints from these engravings were later hand colored by a young officer who presented them to Lord Dalhousie, then Governor of Canada. He was encouraged by the officers to make engravings of Canadian views, but after their publication he found it difficult to sell them; furthermore he could discover no artist who could furnish the necessary drawings from which to make engravings.

He was not discouraged, however, and with genuine will to succeed he continued to make his own drawings in lead pencil. Two of his large and elaborate drawings copied from "the Holy Family" and "Gaston de Foi," were framed and presented to Lady Dalhousie, an amateur who was somewhat skilled in the fine arts. She was so impressed with James' work that she sent for him and after thanking him gave him some instruction in sepia sketching in water color.

In the hope of increasing their income, the father and sons moved to a more accessible section of the city. A large signboard painted by James in gold leaf letters carried the firm's name—David Smillie & Sons, Jewelers, Silver Platers and Engravers. Here they received a contract to make new mountings for the bayonet scabbards of an entire regiment, and this commission provided them with work over a long period. It was at this time that the House of Assembly gave them an order to engrave a map of the Valley of St. John, to indicate the boundary line in dispute between the United States and Canada. For this piece of fine work James was presented with a silver medal by the Royal Society for the Encouragement of Arts and Sciences, and at the age

of fifteen he was elected a member of the society. Following this, James engraved a large plate of the new Roman Catholic Parish Church, Montreal; but his most daring undertaking of all was a plate 12 by 18 inches for the Ursuline Convent which took him six months to complete, and for which he received but \$40.00.

Captain Young of the Royal Artillery and Aide de Camp of Lord Dalhousie, was a frequent visitor to the Smillie shop. He and Colonel Cockburn, of the same company, had an aptitude for art which included a knowledge of sketching in water colors and of etching. Both officers were interested in James' welfare and anxious for him to devote his spare time to engraving certain Canadian landscapes for the purpose of starting a publication. Their project, however, failed to materialize.

THE VOYAGE TO ENGLAND

Captain Young had more than a friendly interest in James and one day told him that if he desired to go to London to increase his knowledge of engraving, Lord Dalhousie was willing to furnish free passage to England on board a transport then lying in the river. There was no engraver in Canada at that time who could impart the knowledge either of landscape or portrait engraving, which was necessary to the career he had now set out to pursue. He was overjoyed by such a tempting offer, but he refused at first to consider it because of his responsibilities to his family and to his business. Nevertheless, with such an opportunity as this in view, his family prevailed upon him to take advantage of it, outweighing his own reluctance to take the decisive step.

On the 11th day of October, 1827, he received a communication stating that he must be on the ship, Heyden that day, as she was to sail immediately. He hurriedly packed all he had to carry and boarded the vessel that day, a Sunday, but did not set sail until the following Tuesday. During these two days his family and friends came on board to see him and his Aunt Smillie, realizing that his means were limited, placed three sovereigns in his pocket. It was a trying ordeal for him to leave his family and friends to go to London where he had no acquaintance, but he had several letters of introduction and even after the vessel was under sail, a small boat came alongside with a letter from Lord Dalhousie addressed to Mr. Aiken, Secretary of the Society of Fine Arts, London. The next morning they sailed down the St. Lawrence, the banks of which were covered with snow, and, with

storm sails set, the vessel continued her journey beyond the sight of land. The storm continued during the forty days' crossing and James took advantage of the time by doing engraving for English officers who were returning to their native land, and who, curiously enough, wanted certain articles engraved on the high seas. After an uneventful voyage of a month and ten days they entered the English Channel and later, when passing the Isle of Wight, found everything green and beautiful; a strong contrast to the drab and bleak setting; which had marked their departure from Canada a few weeks before.

SMILLIE'S SEARCH for INSTRUCTION in LONDON

James arrived in Portsmouth on the 15th of November and had to wait until the following day for passage by stage coach to London. His interest in engravings drew him to a book shop in Portsmouth where he purchased a copy of "The Amulet" for 1828, a publication containing engravings which were popular in those days. At first he thought he could not afford to own such a book but the temptation finally proved too great.

The next morning he boarded the stage coach for London and from the topmost seat he was thoroughly charmed with the beautiful views of the English countryside. It was in distinct contrast to the primitive Canadian landscape which he had left but a few weeks before. He was alone during most of the Journey and his mind was greatly disturbed with the fear of entering London after dark. He arrived at eight o'clock that night and immediately began to make inquiries about a lodging place for the night. The experience of being alone in such a vast city as London brought tortures of fear to his mind. Someone finally recommended that he go to the White Horse Inn, and years afterward James told of the harrowing experience of that first night spent at this Inn.

He set out the following morning to deliver the letters of introduction which he had brought from friends in Quebec. The letter from Captain Bowie, a retired British Army Officer, to his relatives in London brought from them an invitation to stay at their home while in the city. But his first interest was to deliver the introductory letter from Lord Dalhousie to Mr. Aiken of the Society of Fine Arts and it is of interest to record the following words of the engraver:(1)

"I was on tip-toe of anticipation, notwithstanding the air of chilling dignity with which I was received. I was greatly disappointed when, instead of hearing words of cheer after he had read the letter, he told me he could only give me names of the most eminent engravers on whom I could call, myself. This put things in a very different shape from what I had anticipated. I had with me a letter of introduction from Cockburn to Mr. J. Landseer, father of Sir Edwin. He held a high rank as a landscape engraver somewhat of the old school. The old gentleman received me very cordially. I found him seated in his arm chair, with an ear-trumpet in his hand, very deaf. He sent for his son, Thomas, the one who had made such a great reputation by his large engravings after paintings by his brother, Sir Edwin. I found Thomas to be as nearly as deaf as his father. He was very pleasant, showed a plate he had just finished for one of the Annuals, THE FALCONER. He called in a sister, also an engraver. She seemed much interested in the art. On that same occasion I was introduced to another son, Charles, who was at the time engaged in painting a large picture—I do not recollect the subject. Sir Edwin was on a sketching tour in the Highlands of Scotland.

"I had a letter also to Mr. Warener, an eminent historical engraver, who received me very kindly, but could do nothing for me. I had still another letter to George Cruikshank, the caricaturist. He was remarkably friendly and very interesting, but, of course, quite out of my line, and could render me no assistance. I found that unless a very high premium was paid I could do nothing in London. After making every effort to find a suitable opening, without success, I became much discouraged. I had no means to fall back on."

After his disheartening failure to make fruitful contacts, he decided to leave for Edinburgh, his native city, for he felt that he could no longer impose upon the generosity of Captain Bowie's relatives. As he walked along one of the London streets that evening, meditating upon his adversities, he discovered, in a music store window, theatre tickets for sale for a benefit performance of George B. Gale at the Surrey Theatre, that evening. At such a prospect his heart leaped with joy, for James had met Mr. Gale in Quebec while the latter was engaged with a Company there and they had become friends. He bought a ticket and immediately went back to his kind hosts to inform them that he would not return that night.

"I set off for the theatre and witnessed the performance recognizing my old friend through the play. When the

drop-curtain fell I made rapid strides to the stage and inquired for Mr. Gale. A man went to him with my name and in a very short time I stood with him face to face. He appeared very glad to see me, and insisted at once that I should accompany him home. He was a widower, having lost his wife in Quebec, and he and a little daughter lived with his widowed mother in Chelsea. I accepted the kind invitation of my friend, went home with him and slept there. In the morning at the breakfast table I was introduced to his mother, who proved to be as good a mother to me. No one could have shown more genuine kindness than she did to me, though an utter stranger. Nothing would satisfy my friends but that I should make their house my home as long as I remained in London. My mind for the present at least, was greatly relieved. I went to the house of my friends where I had been living, and had my trunk removed to Mr. Gale's. I found myself pleasantly situated indeed. Everything that could be done was done for my comfort. I had nearly three miles to walk every morning into the City, where I wandered about in my fruitless quest, and every evening returning more and more depressed. Seeing at last that there was no chance for me in London I determined to direct my course to Edinburgh, believing that among my relatives I could accomplish something. On the 26th of November I told my friend Gale and his mother that I was going into town to secure my passage by smack, for Scotland, which was to sail the next day, and that I would call on my friends in the City and bid them good-bye.

"My sail to Berwick was coastwise all the way. We were five days in reaching our journey's end. I kept my bed the whole time. The vessel was very small and in very short course she made such motion that I suffered ten fold more from sea-sickness than I had done all the passage from Quebec to Portsmith. I slept one night in Berwick—another visit of night mare. (sic) Next day I engaged my passage on top of the stage coach for Edinburgh. My funds were now reduced to one shilling. I knew, or course, that I would require something to eat before the day was done, and when the coach halted at an inn for dinner I was much embarrassed as to whether I should venture down from my seat or try to hold out without food. determined at all risks to order something to eat. When pay time came I found the demand two pence more than I had. I compromised with the host very pleasantly, however, and we made a fresh start on our journey with renewed zest. About six o'clock in the evening, December 3rd, we arrived in 'Auld Reekie.' I left my trunk at the stage office, Head of Leith Walk, and made my way to Aunt Haxton's, found all well there and met a hearty welcome. I had my trunk brought from the office, and I felt that now I could almost say I had got home."

HIS APPRENTICESHIP IN EDINBURGH

The next day he set forth to seek an instructor. As trying as his experiences had been since his departure from home in November, there was none which brought him as much suffering as the receipt of a letter from his brother, David, containing the sad news that his father had passed away three days after his sailing from Quebec. He was now even more determined to become better equipped to carry on his business at home and assist his mother in caring for her family. After six weeks' struggle to find an instructor within his means who could impart the knowledge of engraving, he found one, Andrew Wilson, under whose supervision James at once began his studies.

He agreed to receive James into his establishment for six months on payment of a premium of ten pounds sterling. The young man of twenty years did not have the funds and again James was put to his wits' end. His Uncle had met with heavy pecuniary loss and James could not borrow such an amount from him. He then thought of an old friend of the family, Captain Mac Dougall, a seafaring man, who had previously shown great interest in James' welfare and who had recently reached London from Quebec. James there upon wrote to him about his difficulties and inquired if he might borrow the needed amount. To his great delight the Captain immediately wrote a kind and sympathetic letter enclosing a ten pound note, and he was able to begin work at once under Mr. Wilson's supervision.

Andrew Wilson decided that James should immediately undertake serious study of the engraved works of George Cook, who had recently engraved "Views of London and its Vicinity" appearing in a new London publication. Under the tutelage of Mr. Wilson, his first effort was an engraving of Hornsey Church; but he was still undecided as to which branch of engraving he should pursue, portraits or landscape; and his next subject was a portrait of Sir William Temple. He finally determined to alternate between portraits and landscape, and engraved a view of "Shipbreaking Opposite Wapping," then a portrait of Oehlenschlager, a Danish poet. His next and last plate under Wilson was "Woolsey's Well."

He worked earnestly for a period of five months under Andrew Wilson's instruction, which actually was his first opportunity for serious study of good work. With the assistance of his instructor and under the influence of Cook's work, he advanced rapidly,

laboring with unusual diligence for his admirable results. James still had one more month to study under the contract with Mr. Wilson, but having been away from home for nine months, he decided to return to America. This decision was perhaps hastened by the announcement that a vessel would sail within a few days from Leith to Quebec: an unusual occurrence in those days of uncertain sailing schedules.

THE RETURN TO QUEBEC

He went down to Leith to see the Captain, told him of his situation and asked if he might be trusted for the payment of his passage until he arrived at Quebec. The Captain offered him steerage passage for which he was to pay three pounds. James had been able to save a little money earned at small jobs such as lettering jewelry for a friend, Thomas Drysdale, and with it he laid in a stock of provisions for the passage.

He sailed about the first of May, 1828, on board the bark "Margaret" under command of Captain Black. It was a long, tedious passage of sixty three days, broken by one exciting event. One day with the wind aft, and the ship's sails beautifully rounded, a live coal was carried into one of them from the steerage passengers' fire on deck. In an instant the sail was in a blaze. Had it not been for the alertness of someone who saw the mishap and gave the alarm to haul in the studdin-sail quickly, the whole ship would have been swept by fire. It was a providential escape.

The trip was longer than he had originally anticipated and James soon found that his rations were running short. In fact, before the ship neared the end of her journey the other passengers were crying out for food but the Captain had none to spare. The passengers were all on such short allowance that when the ship reached the banks of Newfoundland the Captain considered it necessary to do some cod and mackerel fishing in order to tide them over. The augmented food supply obtained in this way lasted until they reached port.

(to be continued)

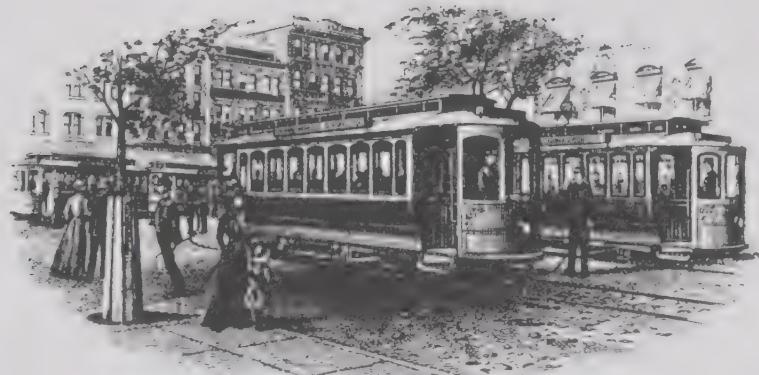
CHAPTER SOUVENIR CARD CHECK LIST

Metro Chapter Four

M #	Yankee Description	Sign.	Lettering	Card Size (w x h)	Event	Cancel.	Check List
M-1	Statue Liberty	Blue	Red	6" x 6"	1994 Annual Card	NA	
M-1 a	Statue Liberty	Blue	Red	6" x 6"	1994 Annual Card	FDC 3-5-94 (Sc # 2539)	
M-1 b	Statue Liberty	Blue	Red	6" x 6"	1994 Annual Card	FDC 6-24-94 (Sc # 2539)	
M-2	Trolley Car	Blue	Red	6" x 6"	Garden State Stamp Show	NA	
M-2 a	Trolley Car	Blue	Red	6" x 6"	Garden State Stamp Show	Pictorial 1-7-94 (Sc # Various)	
M-3	Trolley Car	Blue	Red	6" x 6"	Garden State Numismatic Assn	NA	
M-3 a	Trolley Car	Blue	Red	6" x 6"	Garden State Numismatic Assn	CDA Somerset NJ 7-7-94 (Sc # Various)	
M-4	American Exch. M-4 Eagle & Shield	Green	Brown	6" x 9"	Metro 4 Swap Meet	NA	
M-4 a	American Exch. M-4 Eagle & Shield	Green	Brown	6" x 9"	Metro 4 Swap Meet	Pictorial 10-8-94 (Sc # 2599)	
M-5	Eagle & Shield	Brown	Red	6" x 9"	Metro 4 Swap Meet (Serially Numbered)	NA	
M-5 a	Eagle & Shield	Brown	Red	6" x 9"	Metro 4 Swap Meet (Serially Numbered)	Pictorial 10-8-94 (Sc # 2599)	
M-6	Statue Liberty	Green	Brown	6" x 6"	1995 Annual Card	NA	
M-6 a	Statue Liberty	Green	Brown	6" x 6"	1995 Annual Card	FDC Show II 3-95 (Sc # 3019-23 Var.)	
M-7	Anchor-Lighthouse & Ship (small block)	Blue	Brown	6" x 6"	Northeast Stamp Fair	NA	
M-7 a	Anchor-Lighthouse & Ship	Blue	Brown	6" x 6"	Northeast Stamp Fair	Pictorial 7-20-95 (Sc # 2959-73 Var.)	
M-8	Statue Liberty	Brown	Red	6" x 6"	1996 Annual Card	NA	
M-8 a	Statue Liberty	Brown	Red	6" x 6"	1996 Annual Card	FDCI 2-22-96 (Sc # 3051-54 Var.)	
M-8 b	Statue Liberty	Brown	Red	6" x 6"	1996 Annual Card	FDCI 1-1-96 (Sc # 3119 or 32)	
M-8 c	Statue Liberty	Brown	Red	6" x 6"	1996 Annual Card	FDCI 2-1-97 (Sc # 3122)	
M-9	Eagle & Shield-Locomotive & Pullman Car (small green)	Black	Maroon	6" x 6"	Fall '96 ASDA Mega Event	NA	
M-9 a	Eagle & Shield-Locomotive & Pullman Car (small green)	Black	Maroon	6" x 6"	Fall '96 ASDA Mega Event	ASDA Show cancel 10-31-96	
M-10	Thomas A. Edison	Brown	Black	11" x 8.5"	Edison Sesquicentennial	NA	
M-10 a	Thomas A. Edison	Brown	Black	11" x 8.5"	Edison Sesquicentennial	Pictorial 2-11-97 Ohio & NJ (Sc # var.)	
M-11	Statue Liberty M-4 Logo	Blue	Red	6" x 6"	1997 Annual Card (5th Ann.)	NA	
M-11 a	Statue Liberty M-4 Logo	Blue	Red	6" x 6"	1997 Annual Card (5th Ann.) Banquet	NA	
M-11 b	Statue Liberty M-4 Logo	Blue	Red	6" x 6"	Spring '97 ASDA Mega Event (M-11 a)	Pictorial Show 3-15-97 (Sc # 3122)	
M-11 c	Statue Liberty M-4 Logo	Blue	Red	6" x 6"	Fall '97 ASDA Mega Event (M-11 a)	FDCI 10-30-97 (Sc # 3176)	
M-12	Cherubs-Ornaments (small red)	Blue	Black	6" x 6"	Spring '97 ASDA Mega Event	NA	
M-12 a	Cherubs-Ornaments (small red)	Blue	Black	6" x 6"	Spring '97 ASDA Mega Event	Pictorial Show 3-12-97 (Sc # 3130-311)	
M-12 b	Cherubs-Ornaments (small brown)	Brown	Blue	6" x 6"	ANA World's Fair of Money	NA	
M-13 a	Cherubs-Ornaments (small brown)	Brown	Blue	6" x 6"	ANA World's Fair of Money	Pictorial Show 7-30-97 (Sc # 2558)	
M-14	Cherubs-Ornaments (small black)	Blue	Red	6" x 6"	Fall '97 ASDA Mega Event	NA	
M-14 a	Cherubs-Ornaments (small black)	Blue	Red	6" x 6"	Fall '97 ASDA Mega Event	Pictorial Show 10-30-97 (Sc # 3122)	
M-15	Statue Liberty M-4 Logo (green sideboards)	Blue	Red-brown	6" x 6"	1998 Annual Card	NA	
M-15 a	Statue Liberty M-4 Logo (green sideboards)	Blue	Red-brown	6" x 6"	1998 Annual Card	Pictorial Show 3-19-98 (Sc # Various)	
M-15 b	Statue Liberty M-4 Logo (green sideboards)	Blue	Red-brown	6" x 6"	1998 Annual Card	FDCI Show 3-19-98 (Sc # 3193-97 Random)	
M-16	Teddy Roosevelt + Blue Litho Rough Riders	Black	Blue	11" x 8.5"	Rough Riders Centennial	NA	
M-16 a	Teddy Roosevelt + Blue Litho Rough Riders	Black	Blue	11" x 8.5"	Rough Riders Centennial	Pictorial 4-22-98-6-28-98	
M-17	Female "Justice" w. scales (small green sidebars)	Blue	Red & Black	8" x 6"	Americover '98	NA	
M-17 a	Female "Justice" w. scales (small green sidebars)	Blue	Red & Black	8" x 6"	Americover '98	USPS CDS Somerset NJ 7-31-98	
M-18	Female "Justice" w. scales	Black	Red & Grn	8" x 6"	Fall '98 ASDA Mega Event	NA	
M-18 a	Female "Justice" w. scales	Black	Red & Grn	8" x 6"	Fall '98 ASDA Mega Event	Mega Event Station 11-19-98	
M-19	Eagle & Shield	Black	Blue	6" x 8"	1999 Annual Card	NA	
M-19 a	Eagle & Shield	Black	Blue	6" x 8"	1999 Annual Card	Pictorial Show 4-22-99 (Sc # Various)	
M-20	Eagle & Shield (115 produced)	Brown	Green	6" x 6"	Spring '99 ASDA Mega Event	NA	
M-20 a	Eagle & Shield	Brown	Green	6" x 6"	Spring '99 ASDA Mega Event	Pictorial Show 4-22-99 (Sc # Various)	
M-21	George Washington + Litho Ford Mansion	Black	Black	8.5" x 11"	200th Anniversary Death G. Washington	NA	
M-21 a	George Washington + Litho Ford Mansion	Black	Black	8.5" x 11"	200th Anniversary Death G. Washington	Pictorial 5-8-99 Morristown, NJ	
M-21 b	George Washington + Litho Ford Mansion	Black	Black	8.5" x 11"	200th Anniversary Death G. Washington	Pictorial 12-14-99 Berkeley Hts, NJ	
M-21 c	George Washington + Litho Ford Mansion	Black	Black	8.5" x 11"	200th Anniversary Death G. Washington	Dual Pictorial as in M-21 a & b	
M-22	Eagle & Shield	Black	Red	6" x 6"	Fall '99 ASDA Mega Event	NA	
M-22 a	Eagle & Shield	Black	Red	6" x 6"	Fall '99 ASDA Mega Event	Pictorial Show 11-10-99 (Sc # Various)	
M-23	Litho Submarine w. Dolphin pin	Blue	Gold	10.75" x 8.25"	100th Anniversary U.S. Sub Force	NA	
M-23 a	Litho Submarine w. Dolphin pin	Blue	Gold	10.75" x 8.25"	100th Anniversary U.S. Sub Force	FDCI 3-27-00 + Pictorial 4-11-2000 (Sc # 3374)	
M-23 b	Litho Submarine w. Dolphin pin	Blue	Gold	10.75" x 8.25"	100th Anniversary U.S. Sub Force	Pictorial 4-8-00 + M-23 a cancels	
M-23 c	Litho Submarine w. Dolphin pin	Blue	Gold	10.75" x 8.25"	100th Anniversary U.S. Sub Force	Pictorial 10-12-00 + M-23 b cancels	
M-24	"Vertex" Shield	Blue	Red	6" x 6"	2000 Annual Card	NA	
M-24 a	"Vertex" Shield	Blue	Red	6" x 6"	2000 Annual Card	FDCI 11-9-00 (Sc # 3447)	
M-25	Female "Justice" w. Scale	Blue	Black	6" x 6"	Fall 2000 ASDA Mega Event	NA	
M-25 a	Female "Justice" w. Scale	Blue	Black	6" x 6"	Fall 2000 ASDA Mega Event	Pictorial Show 11-9-00 (Sc # 3283)	
M-26	Statue Liberty w. Stars	Blue	Brown & Red	6" x 6"	2001 Annual Card	NA	
M-26 a	Statue Liberty w. Stars	Blue	Brown & Red	6" x 6"	2001 Annual Card	FDCI 2-7-01 (Sc # 3469)	
M-27	Star Design	Blue	Red	6" x 6"	Spring '01 ASDA Mega Event	NA	
M-27 a	Star Design	Blue	Red	6" x 6"	Spring '01 ASDA Mega Event	FD Pictorial Show 3-29-01 (Sc # 3505 d)	
M-28	Washington Battle Brooklyn w. Litho Old Stone House	Blue	Black	8.5" x 11"	225th Anniversary Battle of Brooklyn	NA	
M-28 a	Washington Battle Brooklyn w. Litho Old Stone House	Blue	Black	8.5" x 11"	225th Anniversary Battle of Brooklyn	Pictorial 8-19-01	
M-28 b	Washington Battle Brooklyn w. Litho Old Stone House	Blue	Black	8.5" x 11"	225th Anniversary Battle of Brooklyn	Pictorial 8-27-01	
M-29	Star Design	Red	Blue	6" x 6"	Fall '01 ASDA Mega Event	NA	
M-29 a	Star Design	Red	Blue	6" x 6"	Fall '01 ASDA Mega Event	FD Show 10-18-01 (Sc # 3545)	
M-30	USMA Cadets w. Litho West Point Library	Black	Black	11" x 8.5"	200th Anniversary USMA West Point	NA	
M-30 a	USMA Cadets w. Litho West Point Library	Black	Black	11" x 8.5"	200th Anniversary USMA West Point	FDCI 3-16-02 (Sc # 3560)	
M-30 b	USMA Cadets w. Litho West Point Library	Black	Black	11" x 8.5"	200th Anniversary USMA West Point	FDCI 3-16-02 (Sc # 3560 & 1852)	
M-31	Statue Liberty M-4 Logo (10th Ann.)	Green	Black & Red	6" x 6"	Spring '02 ASDA Mega Event	NA	
M-31 a	Statue Liberty M-4 Logo (10th Ann.)	Green	Black & Red	6" x 6"	Spring '02 ASDA Mega Event	FDCI Show 4-4-02 (Sc # 3610 a Random)	
M-31 b	Statue Liberty M-4 Logo (10th Ann.)	Green	Black & Red	6" x 6"	Spring '02 ASDA Mega Event	FDCI & FDCI Show 4-4-02 (Sc # 3610 a Random)	
M-31 c	Statue Liberty M-4 Logo (10th Ann.) Banquet Overprint	Green	Black & Red	6" x 6"	Banquet (Silver) Serial # (9-29-02)	NA	
M-31 d	Statue Liberty M-4 Logo (10th Ann.)	Red	Black & Grn	6" x 6"	Fall '02 ASDA Mega Event	NA	
M-31 e	Statue Liberty M-4 Logo (10th Ann.)	Red	Black & Grn	6" x 6"	Fall '02 ASDA Mega Event	FDCI Show 10-24-02 (Sc # 3694 Random)	
M-32	Statue Liberty M-4 Logo 10th Ann. Folder	Blue	Gold	9" x 12"	M-4 10th Ann. Souvenir Folder	NA	
M-32 a	5 Vignettes from M-4 Cards	Green	Black	11" x 8.5"	M-4 10th Ann. Souvenir Folder	NA	
M-32 b	5 Vignettes from M-4 Cards	Red	Black	11" x 8.5"	M-4 10th Ann. Souvenir Folder	NA	
M-33	Crossed British & American Flags	Black	Dark Green	6" x 6"	Spring '03 ASDA Mega Event	NA	
M-33 a	Crossed British & American Flags	Black	Dark Green	6" x 6"	Spring '03 ASDA Mega Event	FDCI Show Cancel 4/3/03	
M-34	Statue of Liberty	Green	Gold	6" x 6"	2003 Annual Card	NA	
M-34 a	Statue of Liberty	Green	Gold	6" x 6"	2003 Annual Card	FDCI Cancel 4/3/03	

See page three of this issue for more information on these cards.

STRASBURG
STOCK, BOND AND CURRENCY SHOW



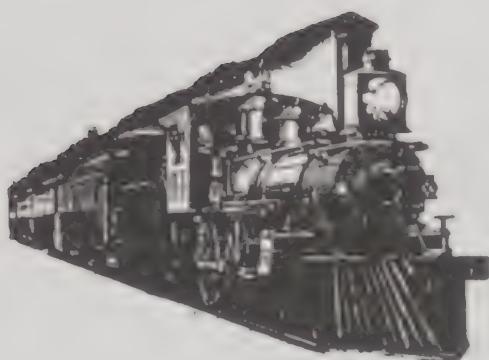
FEBRUARY 6-9, 2003

STRASBURG, PENNSYLVANIA

Spider Press Printing

Strasburg Stock, Bond and Currency Show (2003) Souvenir Card (Ameri>Show)
Note: The actual card is 10" x 8" and is cropped here.

CHICAGO PAPER MONEY EXPO



FEBRUARY 20-23, 2003

ROSEMONT, ILLINOIS

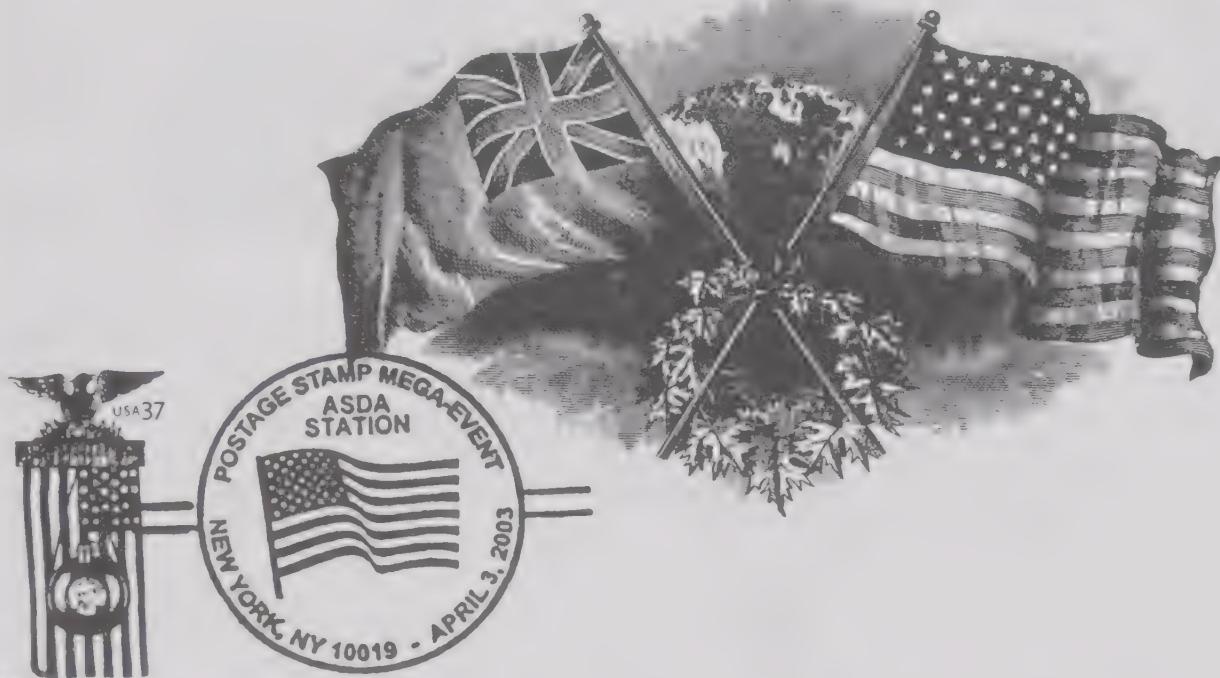
Spider Press Printing

Chicago Paper Money Show (CPMX) 2003 Souvenir Card (Ameri-Show)
Note: The actual card is 10" x 8" and is cropped here.

POSTAGE STAMP MEGA EVENT

APRIL 3-6, 2003

NEW YORK, NEW YORK



*Souvenir Card Collectors Society
Metro Chapter Four*

Metro Chapter Four Mega Event Spring 2003 Souvenir Card (M-33a)
Card size is 8" x 6".

2003



FIRST DAY OF ISSUE



Souvenir Card Collectors Society
Metro Chapter Four

Metro Chapter Four Annual 2003 Souvenir Card (M-34a)
Card is 6" x 8".



Federal Managers Association
BUREAU OF ENGRAVING AND PRINTING

245 of 800

2003 Federal Managers Association Souvenir Card

MAIL AUCTION: SECOND QUARTER 2003 Harry Corrigan (1767)

Remember the new policy of reducing bids on lots that have a minimum bid of \$20 or more. If your bid is more than ten percent above the second high bid (or more than ten per cent above the minimum bid, if there is no second bid), your bid will be reduced to ten per cent above that amount. But remember also that this applies only to lots with a minimum bid of \$20 or more; if the minimum bid ("MB") is less than \$20, the old rule still applies: high bid takes the lot at that high bid amount, no reduction.

As before, the auction inventory is low in most more recent BEP cards (about B55 on) and more recent ABNCo, cards (SO 57 on). If you have cards you wish to consign, write or e-mail for a copy of the consignment terms. (Or you can phone me at 919-362-9324 up to 9:00 pm eastern time - that's 6:00 pm pacific.) But please get my OK before sending any cards.

AUCTION BIDDING RULES

1. Mail bids must be received by the auction manager no later than **20 August 2003**.

2. Send all bids to Harry Corrigan, SCCS Auction Manager, P. O. Box 871, Cary NC 27512, or e-mail (hcorrigan@msn.com).

3. Bid by lot number only; lots can not be broken up. (Lots have a single card unless it states otherwise.) Duplicate lots are available for many of these lots; if you want multiple copies of a lot, indicate how many copies of a given lot you are willing to take at your bid price.

4. Bid processing is done manually, so you can do "or" bids (as in "bid \$10 on lot X or lot Y, but not both.) You can also set maximum expenditure limits, as in "please limit total winning bids to \$xx." Once you reach that amount, I will stop entering your bids.

5. Subject to rule 10 below, all items will be sold to the highest bidder. Bid reductions will be made only on lots with a minimum bid of \$20 or more. Such bids will be reduced to ten per cent over the second high bid, or ten per cent over the minimum bid, if there is no second high bid.

6. Please observe a minimum bid of \$5 per lot. Some lots have higher minimum, denoted as "MB \$xx" in the lot description.

7. Lots will be shipped via insured U. S. Mail unless other arrangements are made. Actual postage and insurance charges will be paid by the bidder.

8. Successful bidders should remit payment within ten days of receipt of their invoice, unless other arrangements have been made with the auction manager.

9. Returns are acceptable within ten days of receipt of shipment. Please specify reason for return (damage, mis-attribution, etc.) Mistakes on the bidder's part are generally not sufficient reason for return.

10. The auction manager reserves the right to withdraw any lot or to reject unreasonable bids.

11. A prices realized list will be made available after the auction.

12. Members wishing consignment information should contact the auction manager.

ABBREVIATIONS USED

FDOIFirst Day of Issue cancel

FDSCFirst Day Show Cancel

XthDSCShow Cancel of Xth day of show

CTOUSPS Cancel to Order

V/CBEP Visitor Center Cancel

-MMatching stamp used in cancel

-TThematic stamp used in cancel

MBMinimum bid

CDSCircular date stamp cancel

BIDS ARE DUE NO LATER THAN

20 AUGUST 2003

BUREAU OF ENGRAVING AND PRINTING
 (Lots 1 - 122 are all MINT cards)

1. B6 thru B64, 59 cardsMB \$160
 2. B6 thru B34, 29 cards, several with minor
 bumps; the B7 is OKMB \$65
 3. B1 Sandipex 1969 w/ envMB \$28
 4. B2 ANA 1969MB \$28
 5. B5 Interpex 1970MB \$20
 6. B6, B8 (2 cards)MB \$8
 7. B12, B18 (2 cards)MB \$6
 8. B24 ANA 1973MB \$5
 9. B29 ANA 1974MB \$5
 10. B31 IWY 1974 w/folderMB \$8
 11. B32, B38 (2 cards)MB \$8
 12. B35 in program; program has minor scuffs,
 card is pristineMB \$12
 13. B33, B36, B37 (3 cards)MB \$12
 14. B41, B44 (2 cards)MB \$7
 15. B46 ANA 1980MB \$8
 16. B49, B52 (2 cards)MB \$7
 17. B51 Stamp Expo 1981MB \$7
 18. B53 IPMS 1981MB \$7
 19. B54, B56 (2 cards)MB \$8
 20. B57 ANA 1982MB \$5
 21. B58 Espamer 1982MB \$12
 22. B59 FUN 1983MB \$11
 23. B61 ANA 1983MB \$9
 24. B64 FUN 1984MB \$9
 25. B69 IPMS 1984MB \$12
 26. B71 ANA 1984MB \$9
 27. B75 Long Beach 1985MB \$5
 28. B77 El Paso 1985MB \$9
 29. B79 PNNA 1985MB \$8
 30. B80 Napex 1985MB \$6
 31. B81 IPMS 1985MB \$9
 32. B83 ANA 1985 'proof'MB \$55
 33. B87 FUN 1986MB \$8
 34. B88 ANA 1986MB \$8
 35. B89 Garfield-Perry 1986MB \$7
 36. B90 Ameripex 1986MB \$6
 37. B93 IPMS 1986MB \$7
 38. B94 ANA 1986MB \$5
 39. B95/6 ANA '86 'proof'MB \$30
 40. B97 Houpex 1986MB \$7
 41. B98 Lobex 1986MB \$8
 42. B99 NWPMC 1986MB \$6
 43. B100 DCSE 1986MB \$9
 44. B101 BEP 125th Ann.MB \$20
 45. B101A 125th FUN embossedMB \$42
 46. B101B 125th ANA-MWMB \$30
 47. B101C 125th WMPGMB \$50
 48. B101D 125th IPMSMB \$45

49. B101E 125th ANAMB \$35
 50. B101F 125th GENAMB \$28
 51. B102 FUN 1987MB \$8
 52. B103 ANA-MW 1987MB \$9
 53. B104 Fort Worth 1987MB \$9
 54. B106 ANA 1987MB \$5
 55. B108 GENA 1987MB \$8
 56. B109 GENA 'proof', brownMB \$50
 57. B110 Sescal 1987MB \$5
 58. B111 HSNA 1987MB \$12
 59. B112 FUN 1988MB \$6
 60. B113 FUN 'proof', greenMB \$50
 61. B114 ANA-MW 1988MB \$10
 62. B116 ANA 1988MB \$10
 63. B117 ANA 'proof', blueMB \$50
 64. B119 ILNA 1988MB \$7
 65. B120 Midaphil 1988MB \$6
 66. B121 FUN 1989MB \$7
 67. B122 FUN 'proof'MB \$22
 68. B124 ANA-MW 1989MB \$7
 69. B125 TNA 1989MB \$8
 70. B126 IPMS 1989MB \$8
 71. B127 IPMS 'proof'MB \$20
 72. B129 ANA 1989MB \$8
 73. B130 ANA 'proof'MB \$20
 74. B132 Stampshow 1989MB \$6
 75. B134 FUN 1990 'proof'MB \$17
 76. B135 ANA-MW 1990MB \$8
 77. B136 CSNS 1990MB \$8
 78. B137 CSNS 'proof'MB \$17
 79. B139 DCSE 1990MB \$9
 80. B140 ANA 1990MB \$12
 81. B141 ANA 'proof'MB \$17
 82. B143 Westex 1990MB \$9
 83. B144 HSNA (1990)MB \$10
 84. B145 FUN (1991)MB \$10
 85. B147 ANA-MW (1991)MB \$10
 86. B148 IPMS (1991)MB \$10
 87. B149 ANA (1991)MB \$14
 88. B151 Stampshow (1991)MB \$7
 89. B153 FUN 1992MB \$9
 90. B155 CSNS 1992MB \$12
 91. B156 WCSE 1991MB \$7
 92. B157 WCSE 'proof'MB \$17
 93. B158 IPMS 1992MB \$9
 94. B159 ANA 1992MB \$10
 95. B161 APS 1992MB \$6
 96. B162 Savings Bond 1992MB \$6
 97. B165 FUN 1993MB \$10
 98. B167 ANA-MW 1993MB \$10
 99. B169 TNA 1993MB \$12
 100. B170 GNA 1993MB \$10
 101. B171 IPMS 1993MB \$11
 102. B173 ANA 1993MB \$10

103. B175 Savings Bond 1993.....	MB \$10
104. B176 Omaha 1993	MB \$9
105. B179 FUN 1994	MB \$11
106. B181 Sandical 1994	MB \$8
107. B182 ANA-MW 1994	MB \$1
108. B183 EPMB 1994	MB \$11
109. B184 IPMS 1994	MB \$9
110. B187 ANA 1994	MB \$9
111. B189 Savings Bond 1994.....	MB \$12
112. B191 ASDA 1994	MB \$7
113. B192 FUN 1995	MB \$10
114. B194 Colopex 1995	MB \$9
115. B196 IPMS 1995	MB \$10
116. B197 Stamp Cent. (blue).....	MB \$42
117. B198 Savings Bond 1995.....	MB \$8
118. B199 ANA 1995	MB \$12
119. B203 FUN 1996	MB \$11
120. B211 ANA 1996	MB \$11
121. B214 FUN 1997	MB \$12
122. B221 ANA 1997	MB \$12

BUREAU OF ENGRAVING AND PRINTING
(lots 123 - 157 are CANCELLED cards)

123. B16 Interpex 1972 2dDSC	MB \$6
124. B29 ANA 1974 2dDSC	MB \$18
125. B32 ANA 1975 3dDSC	MB \$16
126. B38 ANA 1976 3dDSC	MB \$14
127. B53 IPMS 1981 2dDSC	MB \$10
128. B63 ASDA 1983 V/C	MB \$8
129. B63 V/C hand cancel -M	MB \$10
130. B66 Stp Expo 84, All days SC	MB \$14
131. B73 ASDA 1984 V/C	MB \$7
132. B73 ASDA FDSC-M, -T	MB \$12
133. B75 Long Beach 1985, V/C	MB \$6
134. B75 Long Beach, All days SC	MB \$10
135. B76 Milcopex 1985 V/C	MB \$7
136. B76 Milcopex All days SC	MB \$15
137. B77 El Paso 1985 All days 'SC'	MB \$15
138. B81 Memphis 85, FDSC	MB \$12
139. B81 Memphis, All days SC-T	MB \$15
140. B82 ANA 1985, V/C	MB \$9
141. B82 ANA, All days SC	MB \$15
142. B84 IPMC 1985 V/C	MB \$8
143. B85/6 IPMC 'proof', dual FDSC plus V/C hand cancel.....	MB \$75
144. B87 FUN 1986, All days CDS	MB \$10
145. B88 ANA-MW 1986, V/C	MB \$9
146. B88 ANA-MW SC + FD CDS	MB \$15
147. B89 Garfield-Perry 1986 V/C	MB \$10
148. B93 IPMS 1986, All days SC	MB \$14
149. B94 ANA 1986, All days SC	MB \$12
150. B97 HoupeX 1986, All days SC	MB \$15
151. B98 Lobex 1986, All days SC	MB \$15

152. B99 NWPMC 86, V/C	MB \$8
153. B99 NWPMC, FD-CDS	MB \$12
154. B100 DCSE 86, V/C	MB \$8
155. B100 DCSE, All days CDS	MB \$14
156. B106 ANA 1987 V/C	MB \$6
157. B115 IPMS 1988 V/C	MB \$8

UNITED STATES POSTAL SERVICE

158. PS 5-6, 8, 10-11, 14-15, 21-23, 25-46, 52-54, 57,59, 62, 62V, 63-64, 67-68. (Total 43 mint cards)MB \$32
159. PS 19-20, 22, 25, 32-34, 48, 62, and 69(2): eleven cards, all CTO	MB \$12

SEMI-OFFICIAL CARDS

(Cards 160 -179 are all MINT cards)

160. SO 1 SIPEX 1966 (miner)	MB \$9
161. SO 9 SPMC 1979	MB \$11
162. SO 10, SO 11 (2 cards)	MB \$10
163. SO 17 ANA 1981	MB \$7
164. SO 33 SPMC 1983	MB \$5
165. SO 37 SPMC 1984	MB \$9
166. SO 39 ANA 1984	MB \$12
167. SO 41 ANA-MW 1985	MB \$16
168. SO 54 200th Ann Const'n.....	MB \$5
169. SO 58 NWPMC 1987 (Ha. \$20)	MB \$8
170. SO 60 IPMS 1988 (Ha. \$50)	MB \$7
171. SO 61 ANA 1988 (Ha. \$100)	MB \$8
172. SO 62 FUN 1989 (Ha. \$5 gold)	MB \$10
173. SO 74 IPMS 1991	MB \$8
174. SO 75 IPMS Flag hologram	MB \$9
175. SO 76 ANA 1991	MB \$8
176. SO 81 ASDA 1991	MB \$7
177. SO 83 PNSE 1991.....	MB \$7
178. SO 85 FUN 92 earth hologram	MB \$9
179. SO 105 APS 1992'proof'	MB \$65

SEMI-OFFICIAL CARDS

(Cards 180 - 185 are CANCELLED)

180. SO 33 SPMC 1983 FDSC.....	MB \$8
181. SO 41 ANA-MW 1985 2dDSC	MB \$18
182. SO 74 IPMS 1991 FDSC	MB \$10
183. SO 75 IPMS Flag holo. FDSC	MB \$12
184. SO 77 SCCS 1991 FDSC	MB \$11
185. SO 90 WCSE 'proof' FDSC	MB \$65

FORERUNNER, MISC.

186. F1966B 3 Washington scenes.....	MB \$70
187. F1973B Four statues	MB \$5
188. F1983A North Berwick Bank	MB \$5

189. F1985D IPPDS&EU large eagle MB \$20
 190. F1988A Three vignettes (green) MB \$20
 191. F1988D, F, G Three train cards MB \$11
 192. F1990D Napex 1990 (mint) MB \$20
 193. F1990D show cancelled MB \$25
 194. F1991C GENA (CCCC) MB \$7
 195. F1991G MANA MB \$7
 196. F1993B IPPDS&EU 100th MB \$15
 197. F1993H Con. Booklet, 12 cards MB \$125
 198. FSO 1959A History of ABNCo. MB \$125

◊

PRICES REALIZED FOURTH QUARTER 2002								Harry Corrigan	
Lot	Realized	38	9.00	99	8.00	224	12.00	255	11.00
1	25.00	45	26.40	145	11.13	228	12.00	262	27.50
3	36.00	49	10.00	146	21.32	231	9.00	263	27.50
15	10.00	53	53.00	157	55.00	233	11.00		
29	9.00	54	53.00	172	13.00	237	14.73		
30	12.00	69	48.00	179	15.00	248	71.50		
32	6.00	78	25.00	189	13.00	253	11.00		
37	10.00	86	25.00	216	19.00	254	11.00		

PRICES REALIZED FIRST QUARTER 2003								Harry Corrigan (1767)	
Lot	Realized	56	29.00	173	12.50	231	9.00	271	34.65
51	46.25	86	25.00	179	12.50	233	12.00		
52	33.00	99	8.00	189	12.50	245	7.54		
55	37.50	152	12.50	216	17.00	248	71.50		

SOUVENIR CARD JOURNAL BACK ISSUES AVAILABLE

The Souvenir Card Journal has been produced since 1981. Back issues include informative articles and information not to be found elsewhere regarding souvenir cards and related material. If you missed any:

Journals for the years 1981 through 1985 are available for \$10.00 per year (four issues); \$2.50 per issue. For 1986, 1987 and 1989: \$12.00 per year; \$3.00 per issue. For 1988 (one combined issue incorporating the first SCCS Catalog), a special price of \$22.50 for a "working" copy. For 1990 through 1998: \$20.00 per year; \$5.00 per issue. From 1999 on: \$25.00 per year; \$6.25 per issue. Note: For a few issues these will be photocopies as the originals have all been sold out or dispersed at shows. All prices are inclusive of postage and handling. Orders or requests for further information should be sent to:

Dana Marr, P.O. Box 4155, Tulsa, OK 74159-0155. Telephone (918) 664-6724.

MONEY MATTERS—2

The first part of this article appeared in the last issue of this Journal (SCJ, First Quarter 2003, 23:1, pp. 28-47). It generated a little response, so I decided to "finish" it here.

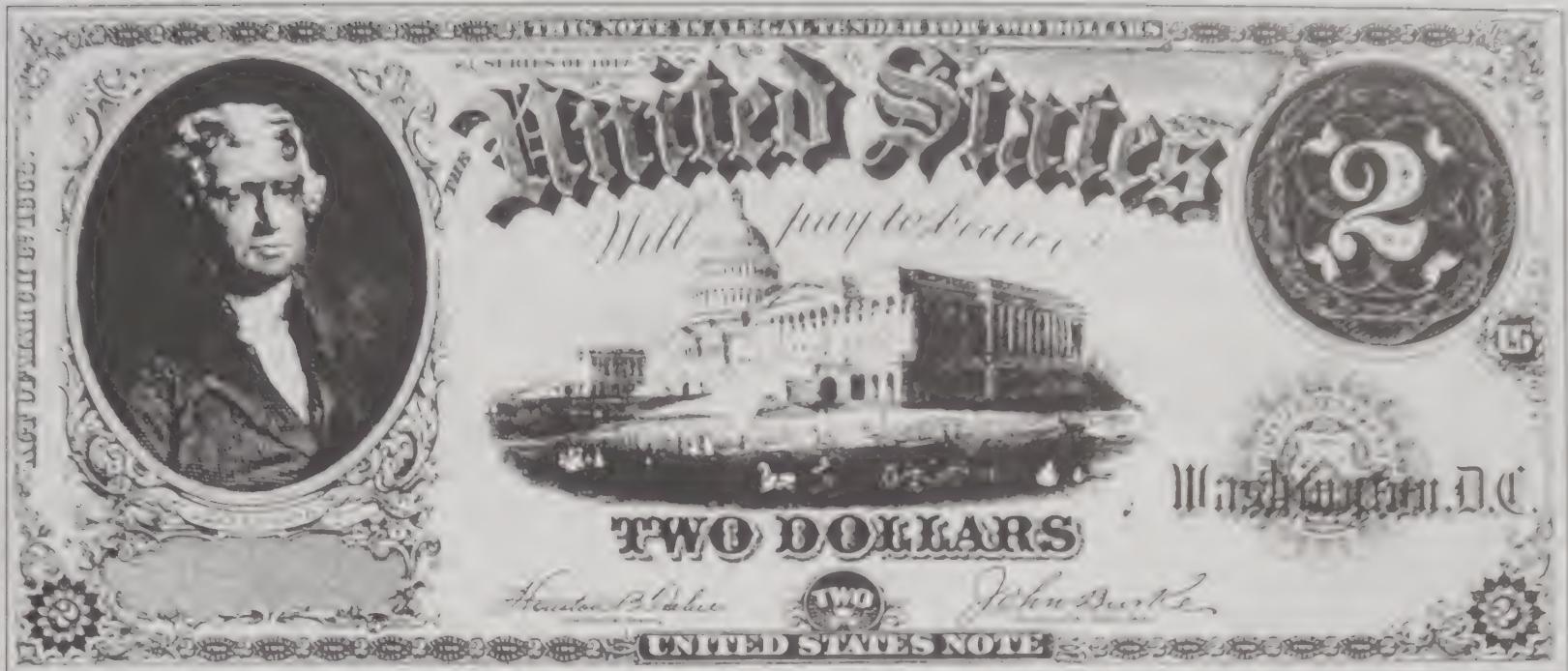
I am hard pressed to understand the design of our current currency—currently undergoing yet another change "to foil counterfeiters" due out this fall as a "colorful" \$20.00—when compared to some of the craftsmanship on some of these bills. Yes, to some extent they are old fashioned and, perhaps, so am I.

William Kriebel (27)

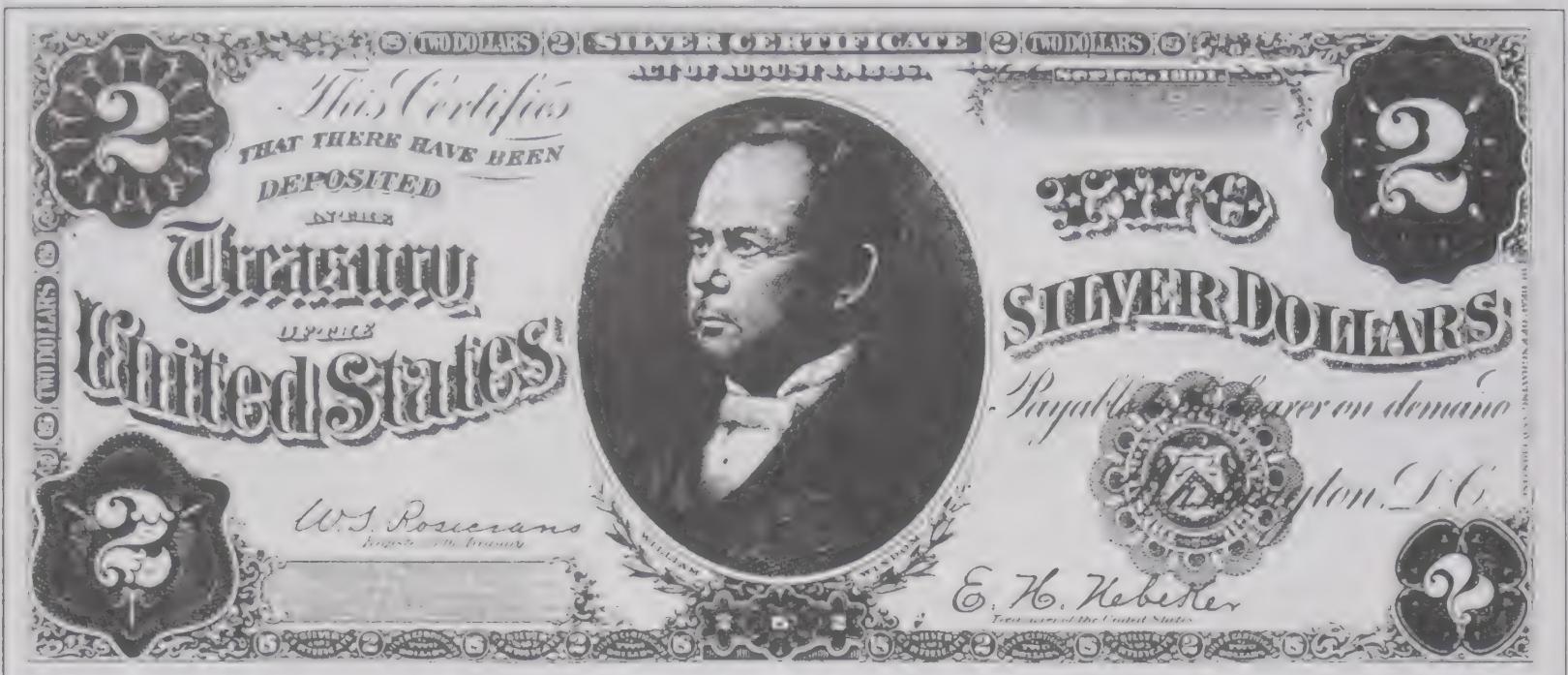
I don't mind change, especially if it is for the better, but I have a real "design problem" with the current issues. If "foiling counterfeiters" is the goal, the Treasury Department might look at some of the exquisite work being produced by other countries.

In the meantime, take the time to go back to your study, pull the album (or carton) off the shelf and look at some of these engravings "in the flesh."

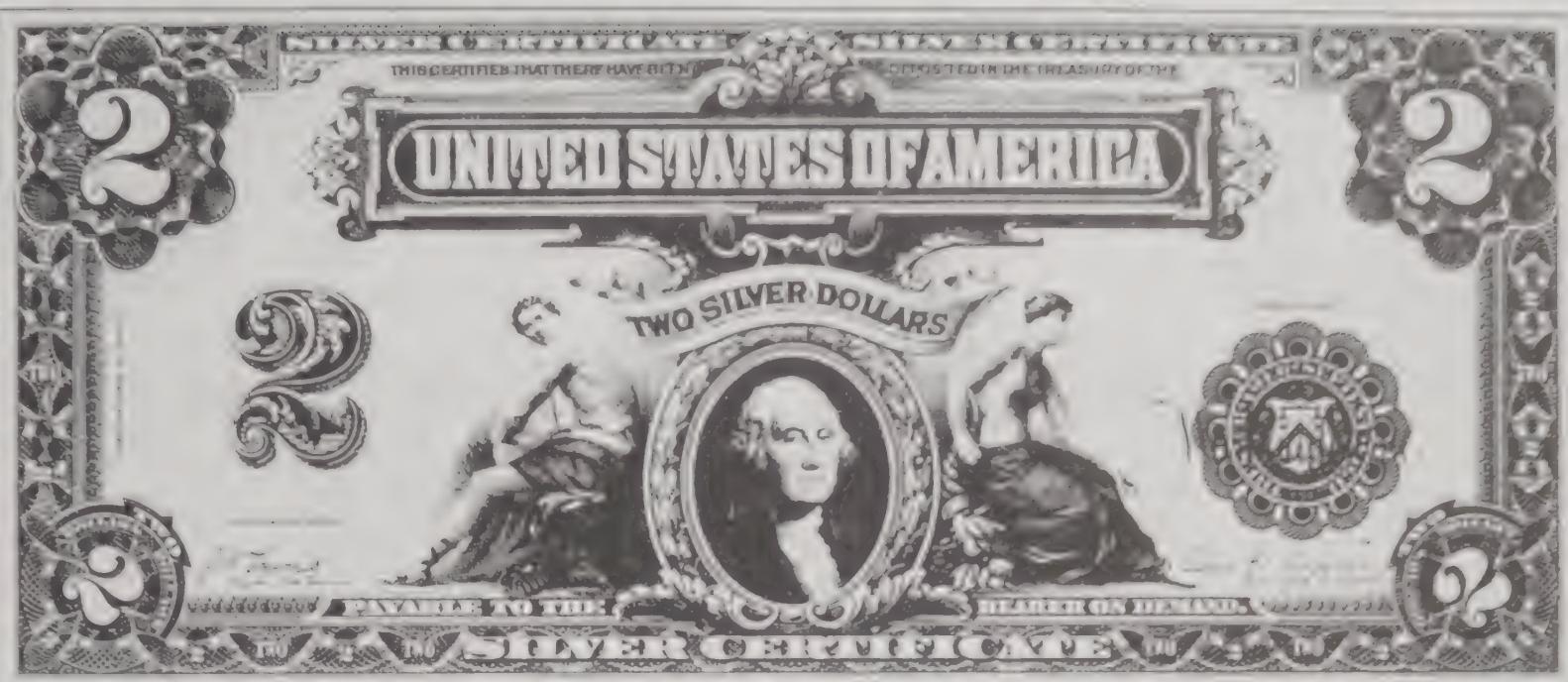
Enjoy!



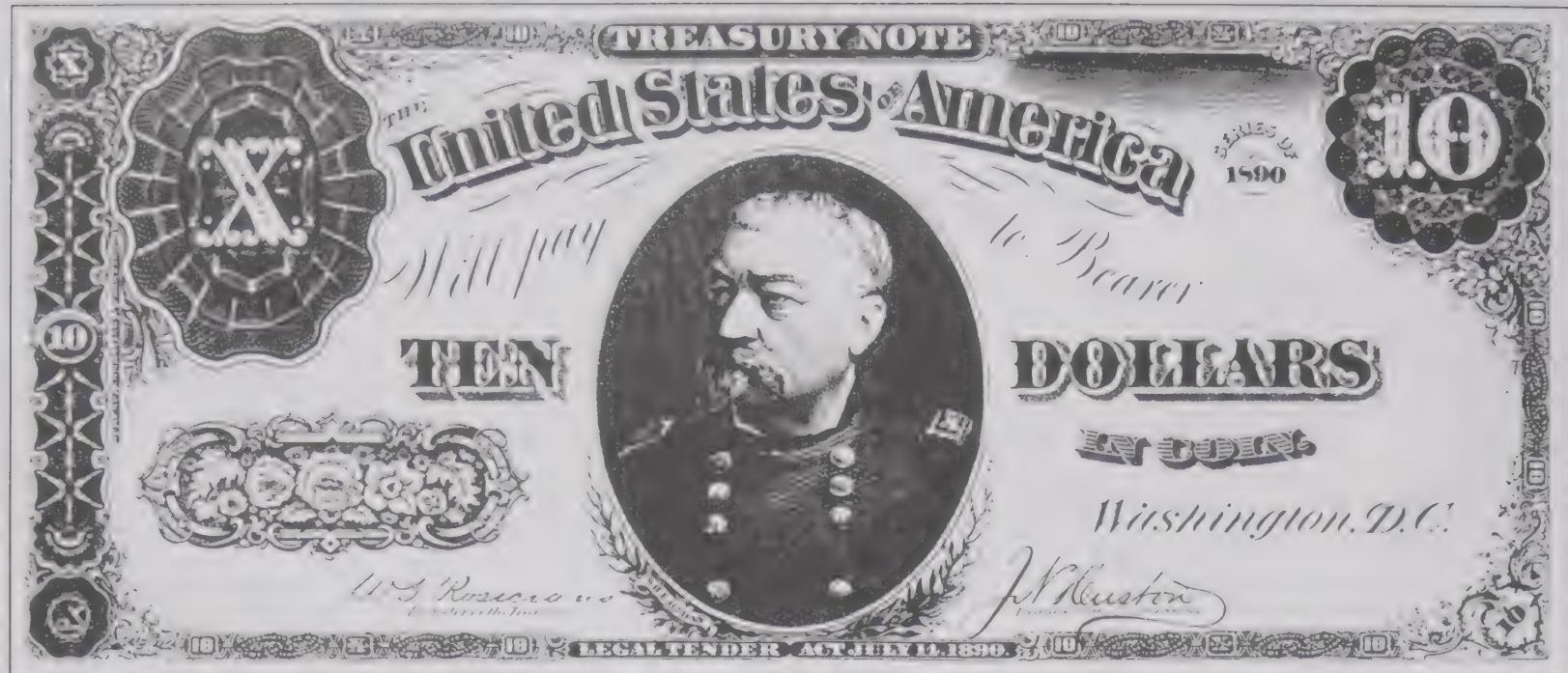
\$2. United States Note/Series 1874-1917
Top (Obverse): FUN 1991 (B-147)
Bottom (Reverse): ANA Mid-1993 (B-167)



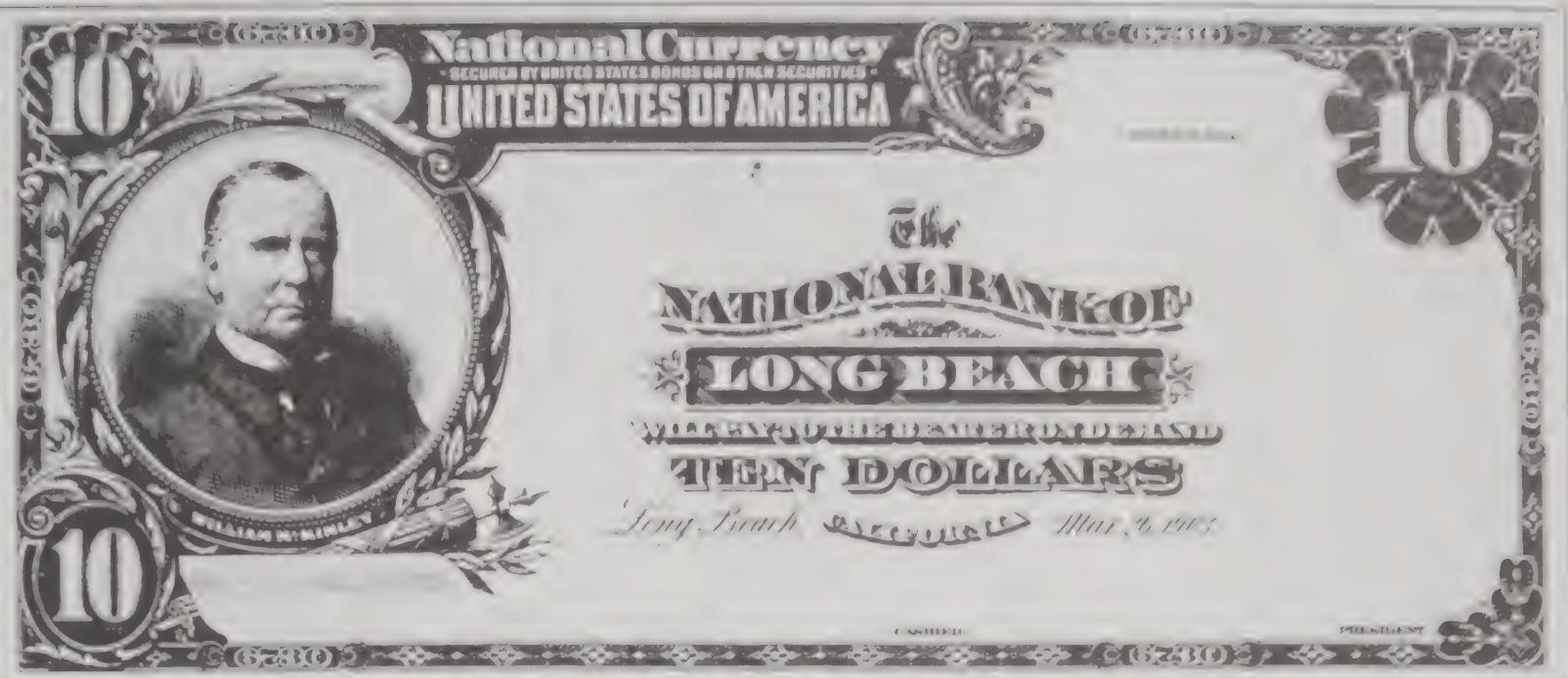
\$2. Silver Certificate/Series 1891
Top (Obverse): FUN 1999 (B-231)
Bottom (Reverse): Bay State 1999 (B-232)



\$2. Silver Certificate/Series 1899
Top (Obverse): IPMS 1999 (B-233)
Bottom (Reverse): ANA 1999 (B-235)



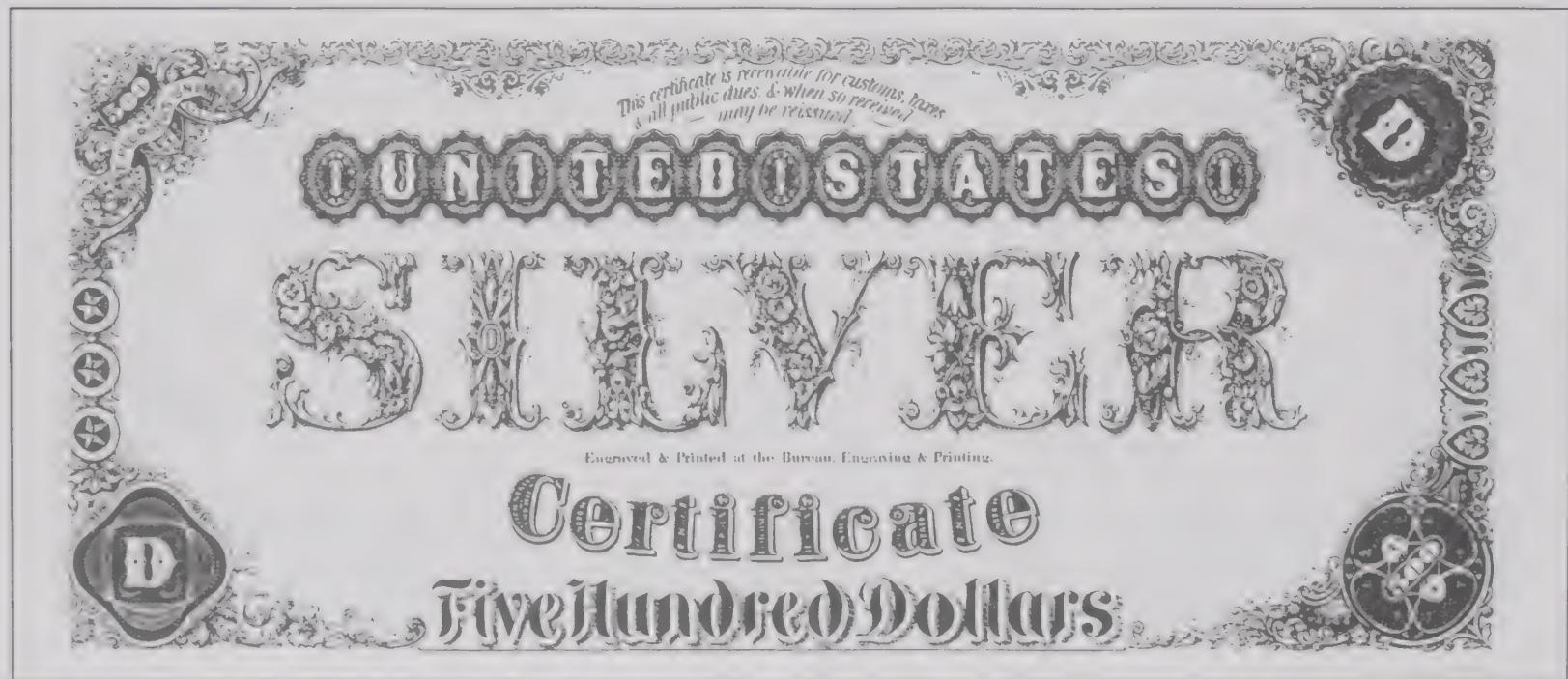
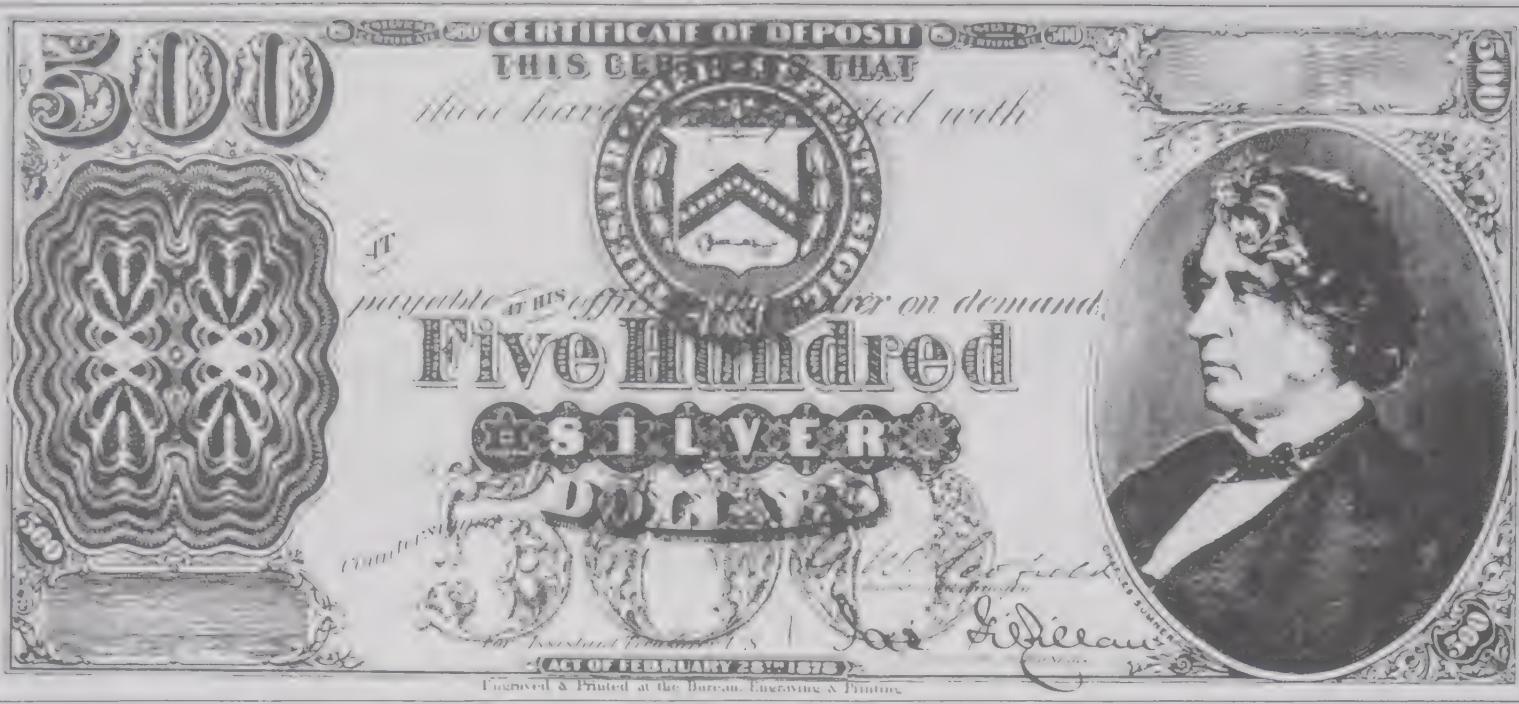
\$10 Treasury Note/Series 1890
Top (Obverse): ANA 2001 (B-254)
Bottom (Reverse): DSCE 1990 (B-139)



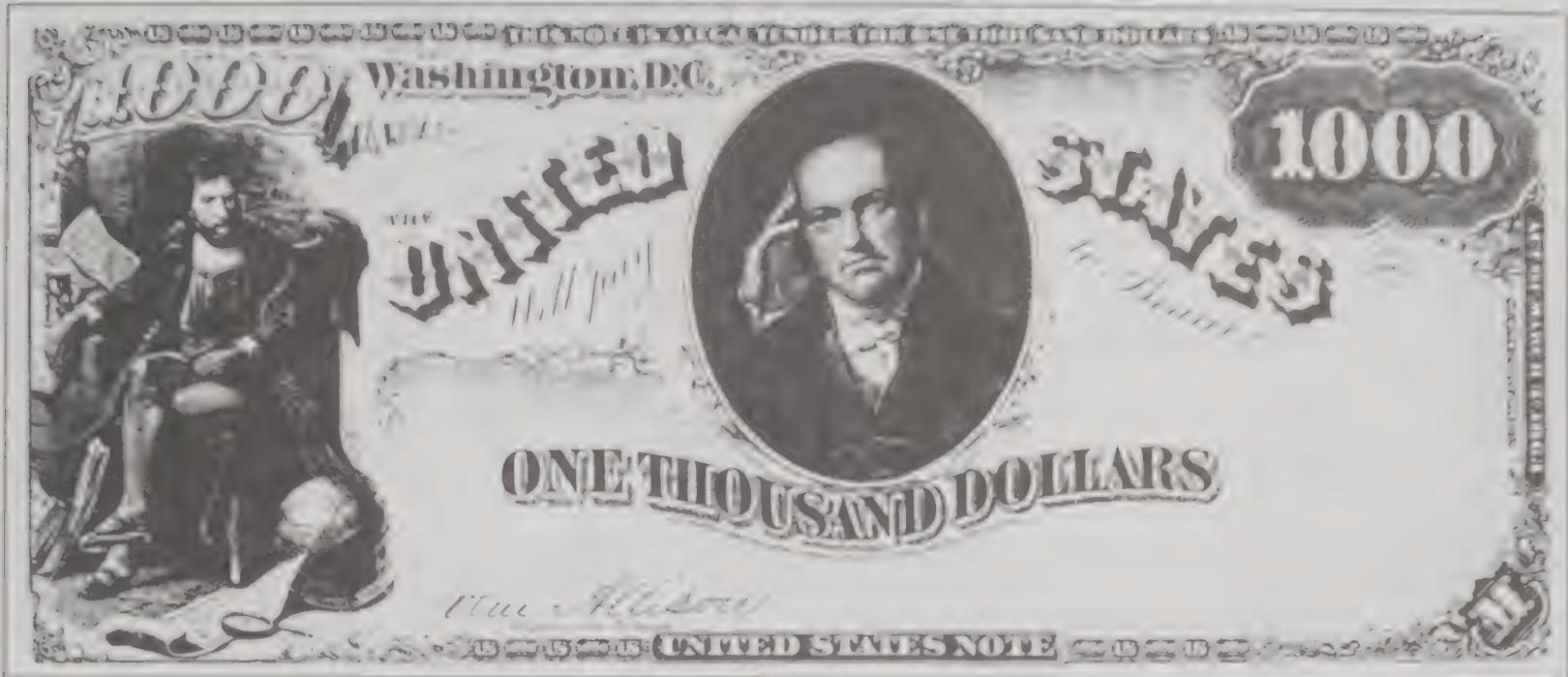
\$10 National Note/Third Charter Period/Series 1902

Top (Obverse): Long Beach 1998 (B-228)

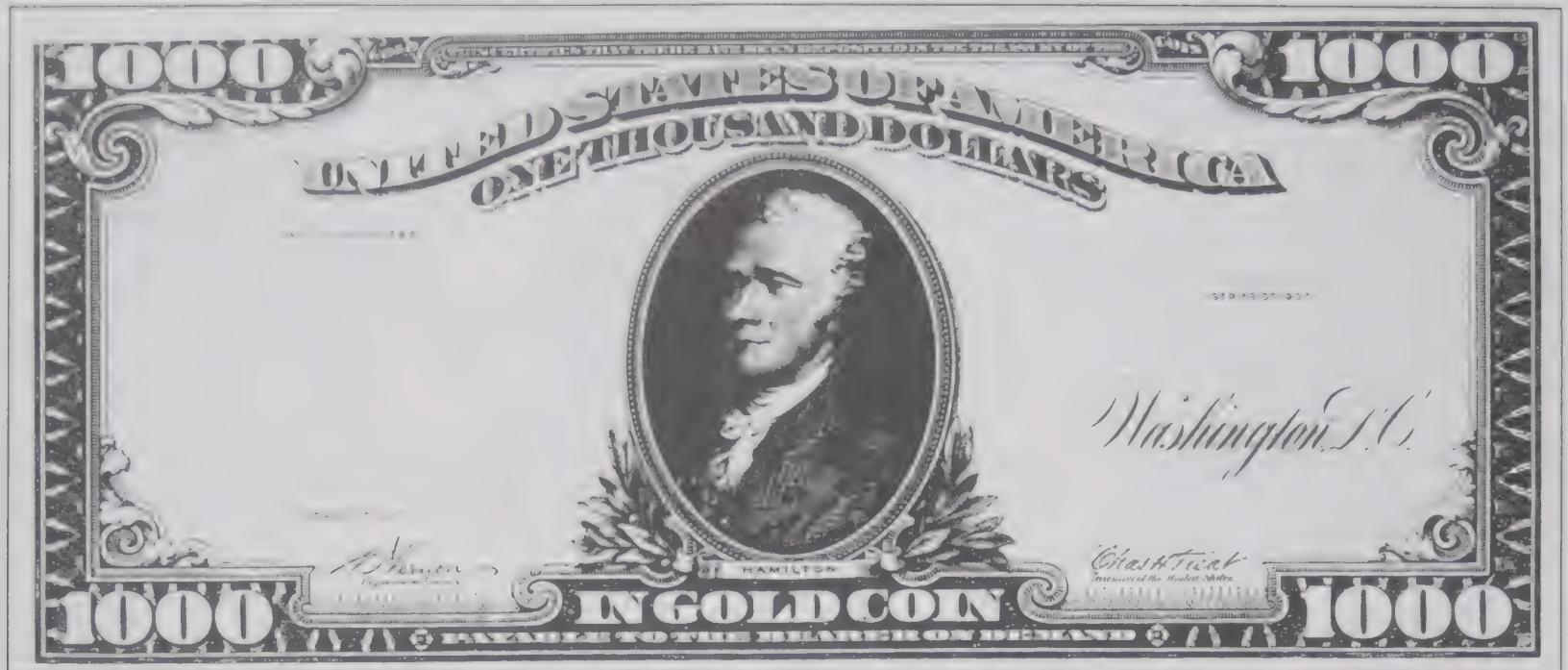
Bottom (Reverse): IPMS 1997 (B-219)



\$500 Silver Certificate/Series 1878
Top (Obverse): FUN 1996 (B-203)
Bottom (Reverse): SWBCS 1996 (B-205)



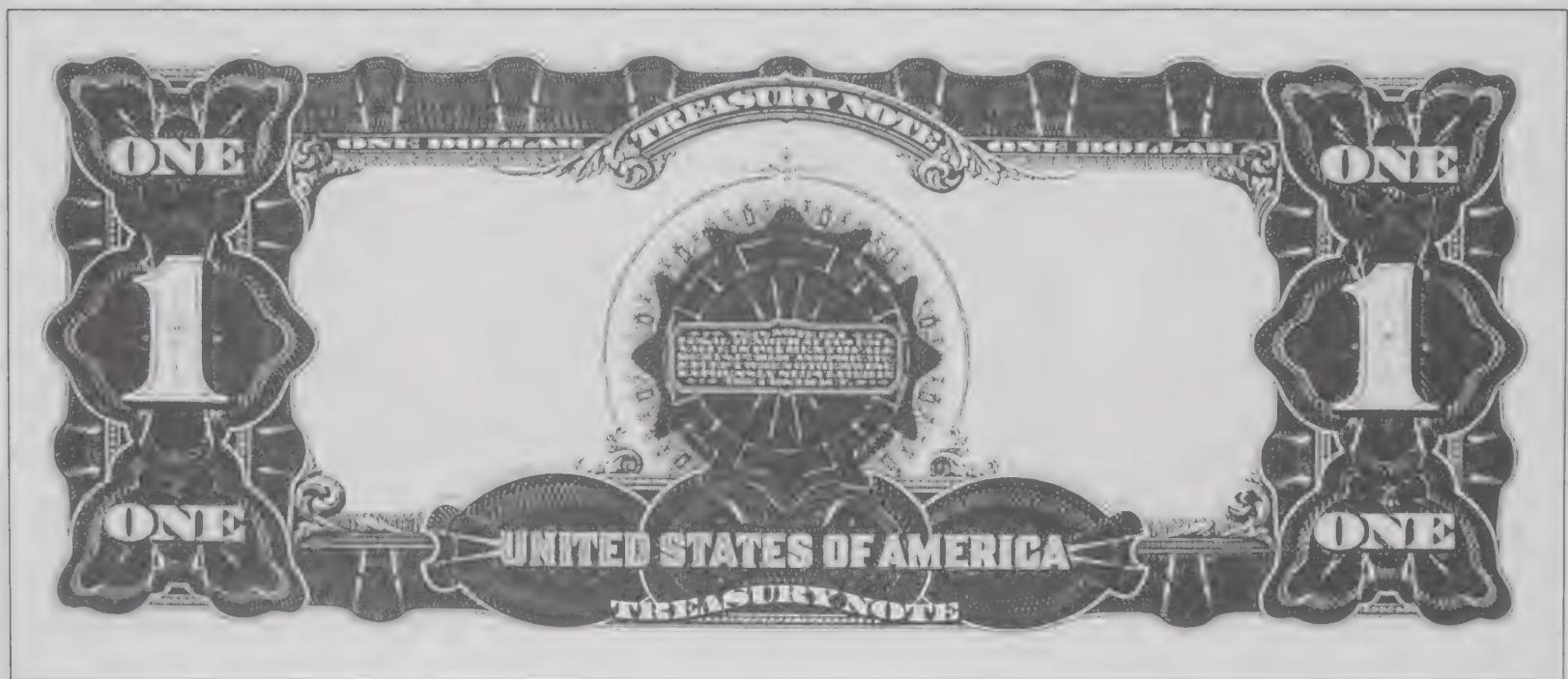
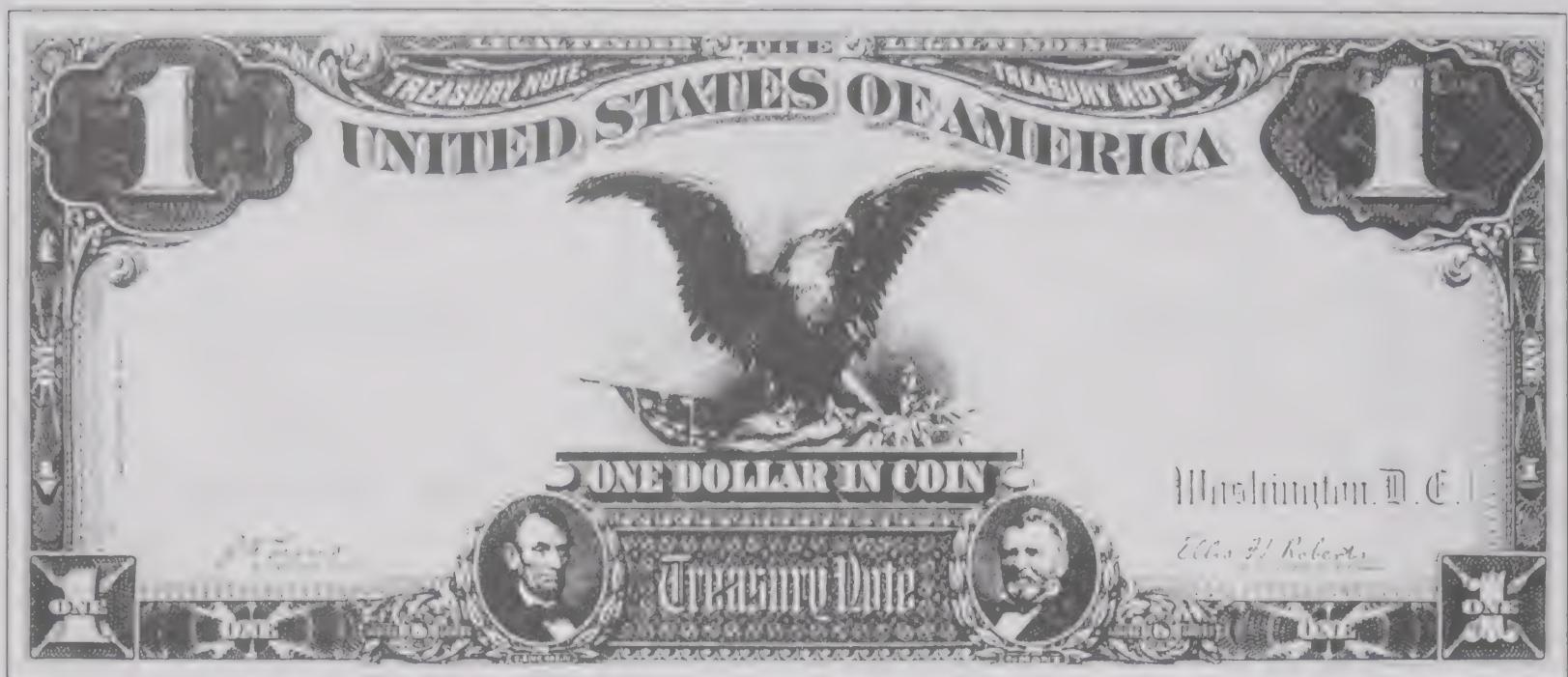
\$1000 United States Note/Series 1878
Top (Obverse): CSNS 1992 (B-155)
Bottom (Reverse): GNA 1993 (B-170)



\$1000 Gold Certificate/Series 1907
Top (Obverse): CSNS 1996 (B-206)
Bottom (Reverse): ANA 199 (B-211)



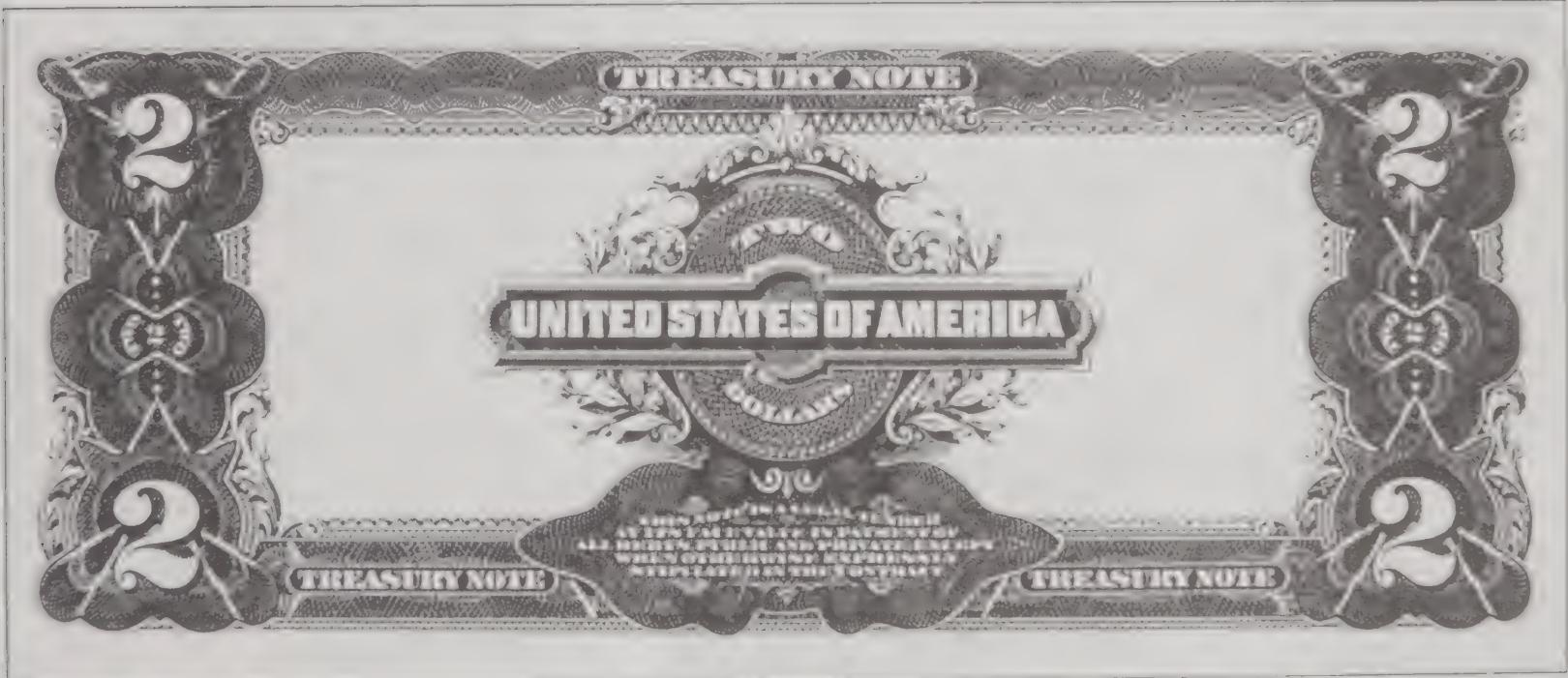
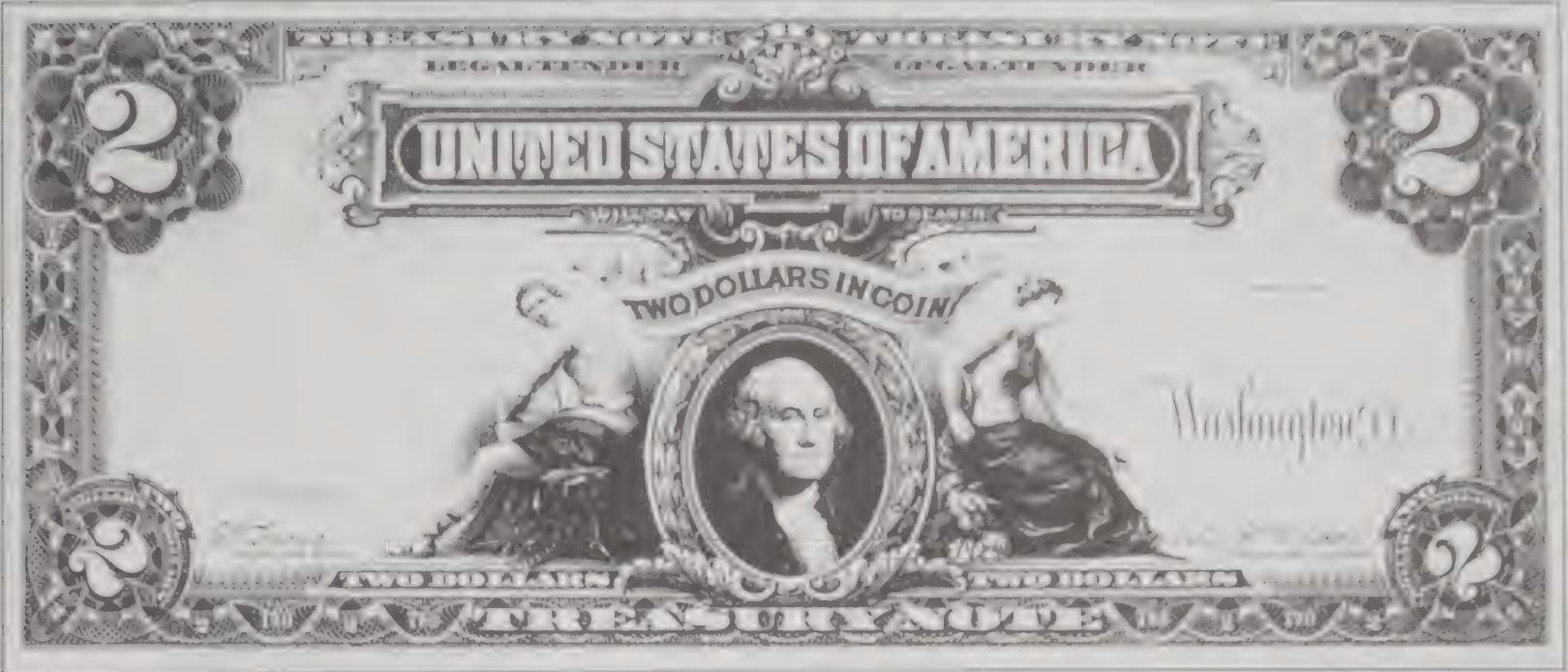
\$5 Treasury or Coin Note/Series 1890
Top (Obverse): IPMS 2001 (B-252)
Bottom (Reverse): IPMS 2001 Intaglio Print (B-253)



\$1 Treasury Note/Series 1899 (Unfinished/Unissued)

Top (Obverse): FUN 2002 (B-258)

Bottom (Reverse): ANA 2002 Intaglio Print (B-260)



\$2 Treasury Note/Series 1899 (Unfinished/Unissued)
Top (Obverse): ANA 2002 (B-261)
Bottom (Reverse): LBCC 2002 Intaglio Print (B-264)

UNIOR DUCK STAMPS*

A great way for collectors to help conserve our environment. Issued in a limited printing, Junior Duck stamps raise funds for environmental education programs and scholarships for young people.



A Mallards

A. Mallards \$5.00

ISSUED 7/1/02 at Washington DC

Pane of 30 w/plate no.	\$150.00	540140
Block of 4	20.00	540120
Single Stamp	5.00	540110

B. Trumpeter Swan \$5.00

ISSUED 7/1/01 at Washington DC

Pane of 30 w/plate no.	\$150.00	540040
Block of 4	20.00	540020
Single Stamp	5.00	540010

* Junior Duck stamps are not valid for postage or hunting permits.

U.S. FISH AND WILDLIFE SERVICE



2001-2002 JUNIOR DUCK STAMP

B Trumpeter Swan

DUCK STAMPS

Depicting different waterfowl, annual hunting-permit stamps are miniature works of art. Their sale has contributed over \$600 million for the permanent protection of more than 5 million acres of American wetlands.

THE FEDERAL DUCK STAMP
2002-2003

FIRST DAY CEREMONY

National Postal Museum
The Smithsonian
Washington, D.C.

July 1, 2002

C Duck Ceremony Program

Includes a pictorial cancellation of the Black Scoter Duck Stamp, an attendee list and information on duck artist Joseph Hautman.

Shown at 80%



D Northern Pintail

THE FEDERAL DUCK STAMP

ARTIST COMMEMORATIVE ISSUE

First Day Ceremony - Washington, DC - July 1, 2002

The U.S. Fish & Wildlife Service salutes the talents of two of the world's top duck stamp artists.

These commemorative artist cancellations are available in limited quantities.

Please see the reverse side of this card for details on how to order these cancellations.

C Duck Artist Commemorative Card

Pictorial cancellations honoring duck stamp artists Joe and Jim Hautman. Includes each artist's signature.

Shown at 115%



E Mottled Duck



C Black Scoter

C. Black Scoter \$15.00

ISSUED 7/1/02 at Washington DC

**Pane of 20 w/plate no.	\$300.00	332540
**Block of 4 w/plate no.	60.00	332520
Single Stamp	15.00	332510
Self-Adhesive	15.00	302640
Duck Ceremony Program	22.00	SOLD OUT
Duck Artist Commemorative Card	50.00	SOLD OUT

D. Northern Pintail \$15.00

ISSUED 7/1/01 at Washington DC

**Pane of 20 w/plate no.	\$300.00	333140
**Block of 4 w/plate no.	60.00	333120
Single Stamp	15.00	333110
Self-Adhesive	15.00	333240

E. Mottled Duck \$15.00

ISSUED 7/1/00 at Washington DC

**Pane of 20 w/plate no.	\$300.00	332340
**Block of 4 w/plate no.	60.00	332320
Single Stamp	15.00	332310
Self-Adhesive	15.00	332440

** Please refer to order form to request specific plate positions.

NOTE: Not valid for postage

1 800 STAMP-24 (1 800 782-6724)

SOME OTHER "CARDS"?

Neal Wood (1086)

[The following is a letter from the author dated 5 March 2003. On the opposite page is a reproduction of page 23 from *USA Philatelic* (Summer 2003, Vol. 8, No. 2) "Celebrating Old Glory"—the catalog of items available from the USPS. Neal's letter included a page from an apparently earlier edition (No. 1?) and I did not feel it would reproduce well. As you will note the "Duck Artist Commemorative Card" is "Sold Out." I don't know how many were printed and/or sold at \$50.00 each, even for a good cause.]

I am also curious that what appear to be black and white drawings (?) above what appears to be copies of the actual stamps (the original illustration is in full color) do not seem to relate to the stamp designs. If any members has purchased a copy of this card, please advise me of the details. It would also be nice to hear from other members about what they collect and, hopefully, enjoy! Ed.]

This is just a quick note to alert you and our members to some new "cards (?)" that may be of interest since the BEP has put souvenir cards on hold.

Recently I ordered a 2002 Jr. Duck Stamp from the Stamp Fulfillment Service catalog (Page 23 copy enclosed). I was surprised when my order was delivered to find that the Jr. Duck Stamp was backed by what could be considered a souvenir card (?), copy enclosed [see p. 42]. Also note that the catalog does list a signed "card" for \$50.00 (which I did not order).

The other day while standing in line at our local post office, I was looking at the various re-sale products displayed in a sales display. I noticed two very attractive cards (7" x 5") of the recent spay neuter stamp issue. Out of curiosity I purchased these two cards (for 45¢ each) and when I got home I began to wonder if these may qualify as souvenir cards (?). I've enclosed copies of these cards (front & back) for your information [see pp. 43-44].



[The "In Appreciation..." cards have been the subject of previous articles in this Journal and, to some extent, so have the collateral products of the USPS especially relating to the cards bearing reproductions of then-current stamp issues. An example of the latter appears in Herb Meisels' ad on pages 10-11.

There was a time when souvenir cards were just that—souvenirs of an event at the time and place of the event—and, I believe, most of them were done by the engraving process or intaglio printed. Over time and out of the necessity of reducing costs, let alone the apparent reduced source of engravers and/or engravings; many "sources" turned to more simply printed cards.

Some cards are now produced to honor past events on one or more anniversaries. This year's BEP cards were originally noted as being "intaglio-vignettes" rather than "souvenir cards" but, unlike other year's "vignettes" these cards do include reference to the shows at which they are released.

The Souvenir Card Collectors Society (as can be noted on the back cover of this issue) is an "organization of souvenir card and intaglio-printed vignette collectors and dealers."

To my knowledge, "souvenir card" is a broad enough term which covers many collectible items, regardless of their method of printing. Indeed, the cards of the United Nations (UN), the American Stamp Dealers Association (ASDA), and many of those produced for the United States Postal Service (USPS)—including their last one for the Barcelona Olympics in 1972 (PS 71)—are not intaglio.

The "vignette" category includes those "scenes," portraits, etc., produced by the BEP as well as other security printers or engraving companies. Some have even considered any engraved work, eg., invitations, political or union items in this category.

The "net" of all this is collect what you wish to collect and don't worry about a definition. I have said repeatedly in these pages, as well as at Society and Chapter meetings, that I doubt anyone will get "rich" from the eventual resale of their collection. For some, souvenir cards represent a business, for others, it is (or should be) considered a hobby. In either case, enjoy it for how you perceive it.

To all of this, I say: "Collect what you want!" Ed.]



In Appreciation from the U.S. Fish and Wildlife Service



Junior Duck Stamps raise funds for environmental education programs and scholarships for young people.

Duck Stamps and related products help buy wetlands for the National Wildlife Refuge System





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PARTNERSHIP
FOR PETS™
A United Voice
For A Common Cause

www.americanpartnershipforpets.org
www.spayneuter.us



\$0.45 AIC231



6 0023146022 0
Item # 23146022

Adopted from an animal shelter, this once homeless kitten is now spayed and living happily and healthier with a loving family. An estimated 8-10 million unwanted animals are taken in by shelters each year, in addition to the tens of millions of stray and feral animals in our neighborhoods. Spaying or neutering helps to address behavioral issues, has health benefits, and prevents unwanted animals from being born. It is good for you, good for your pet, and good for your community!

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ZIP + 4



OFFICIAL LICENSED PRODUCT



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PARTNERSHIP
FOR PETS™
A United Voice
For A Common Cause

www.americanpartnershipforpets.org
www.spayneuter.us



\$0.45 AIC231



4 00231 46023 7

Item # 23146023

Adopted from an animal shelter, this once homeless puppy is now neutered and living happily and healthier with a loving family. An estimated 8-10 million unwanted animals are taken in by shelters each year, in addition to the tens of millions of stray and feral animals in our neighborhoods. Spaying or neutering helps to address behavioral issues, has health benefits, and prevents unwanted animals from being born. It is good for you, good for your pet, and good for your community!

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ZIP + 4.



OFFICIAL LICENSED PRODUCT

[This information was sent in an undated letter to Dana Marr, some time ago, from a person who is apparently not a member of the SCCS. I am including it here for informational purposes. What I find most curious is that the bisects, at least in these photocopies, do not appear to have been canceled on the cards! It would seem to me if I were making a "rarity" I would have put them on the right of the BEP card, and probably at the top of the "Duck" card. In checking my own copies of B 217 it would appear that the bisected stamps are actually off the card, i.e., the line through the tip of the triangles pointing inward (up) is the actual edge of the card! I have no idea what all this proves. Ed.]

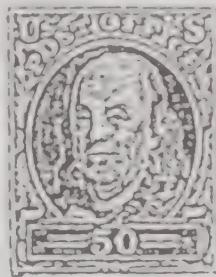
In commemoration of the bisect usages of the first two U. S. issues—the designs for which form the basis of Scott Nos. 3139 and 3140—the USPS permitted bisect usages of these two Pacific'97 issues. The USPS had recently instituted a policy of creating philatelic rarities, but in this case it went overboard and casually authorized several types which are among the rarest U. S. stamps. Several conditions imposed by the USPS contributed even further to the rarity of these stamps: the bisects could only be used beginning 29 May (the first day of Pacific'97) through 8 June (the last day of the exhibition), after which they were invalid; the bisects could not separate the "50" and "60"; and the types were not announced. Only USPS officials knew the policy. Exhibition visitors only learned about it if, knowing the first two U. S. issues had been used as bisects, they thought to ask the clerks whether the two new issues might be used as bisects as well. The clerks then provided the vital imprimatur of the policy: the commemorative cancellations. There are any examples in this collection which were so serviced, and they were obtained in order to verify that the bisects were authorized by the USPS. Hitherto unknown, no examples of the types have come on the market, although several other collectors used at least one. Therefore, a census—in lieu of estimated market values—is provided in the Scott revision shown in Figure 1 [right]. In authenticating mint examples, it is obviously crucial to link them to matching examples canceled during the authorized period.

Two souvenir cards bear examples of these bisects. Figure 2 [next page] shows Scott 152 and two examples of 3139 and 2140 types I and II. One of each bisect is canceled with the official first day hand-stamp (note that the cancel did not reach 3139 type

I—which, despite this, is not listed on the census as mint). The matching mint bisect is also illustrated. The whole suite gives a good idea of the standard of proof validating the extremely rare mint Pacific bisects.

The Department of the Interior also issued a souvenir card for Pacific'97, based on the design for RW63. It has no Scott number, and is not well known. It is shown in Figure 3 [inside back cover], and the suite is a replica of that in Figure 2, with the addition of on-off double matching bisects of plate singles of RW63, in itself a very rare example of bisected Ducks.

PACIFIC 97

Franklin
A2426Washington
A2427

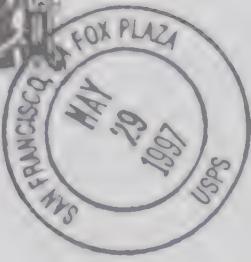
Designed by Richard Sheaff. Margins on Nos. 3139-3140 are lithographed.

LITHOGRAPHED & ENGRAVED

1997	Tagged	Perf.	10.5x10.4
3139 Sheet of 12, May 29		12.00	—
a. A2426 50¢ single	1.00	.50	
type I (upper right diagonal half)	6	38	
type II (lower left diagonal half)	6	38	
type III (upper left diagonal half)	-	2	
type IV (lower right diagonal half)	-	2	
type V (left vertical half separating "50"—unauthorized)	10	40	
type VI (right vertical half separating "50"—unauthorized)	10	40	
3140 Sheet of 12, May 30		14.50	—
a. A2427 60¢ single	1.20	.60	
type I (upper right diagonal half)	5	40	
type II (lower left diagonal half)	5	40	
type III (left vertical half separating "60"—unauthorized)	10	43	
type IV (right vertical half separating "60"—unauthorized)	10	43	
b. Dot in frame			
type I (upper right diagonal half)	-	1	
type II (lower left diagonal half)	-	1	

Nos. 3139-3140 were sold through June 8. Bisect usages not separating the numerals "50" and "60" were authorized from May 29 through June 8

Figure I



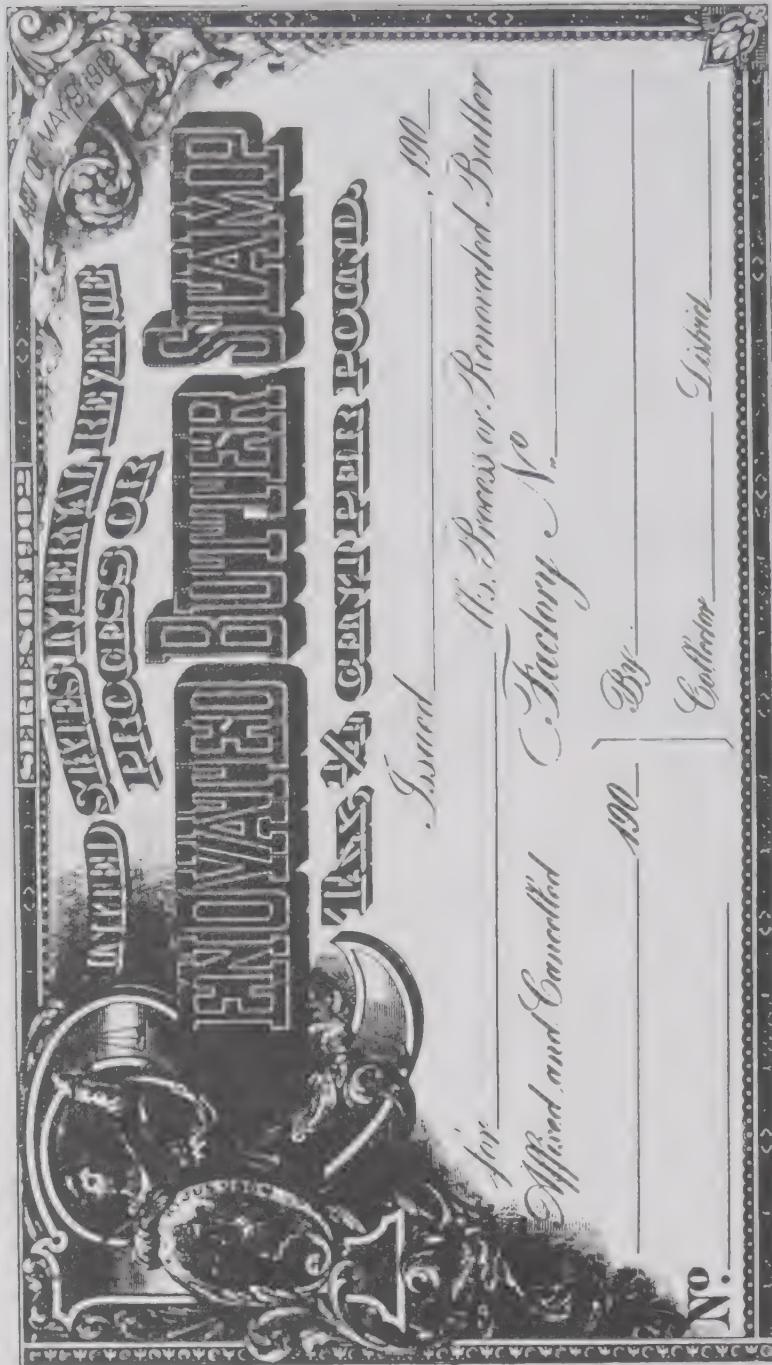
The American Allegory

PACIFIC 97

World Philatelic Exhibition

San Francisco, California

May 1997



The Souvenir Card Journal: Second Quarter 2003 (Volume 23 Number 2)

SOUVENIR CARDS AVAILABLE OR FORTHCOMING AND MAJOR SHOWS

This listing is intended to alert the membership and serve as an update of the SCCS numbering system. Numbers are shown in "()" until confirmed and will be deleted when no longer available ("NA") from the initial sources. It is as complete as possible and no responsibility is taken for changes. Anyone who can supply missing ("?") information and/or data concerning availability should please contact the Editor. I also list other forthcoming shows. Whether or not souvenir cards will be issued at these shows will be reported if and when such information becomes available. For reference purposes I have included a listing of the Metro Chapter "Historic Event" cards. These will be deleted following a "NA" listing.

I ASK THE MEMBERSHIP TO PLEASE ADVISE ME OF ANY FORTHCOMING SOUVENIR CARDS OF WHICH THEY ARE AWARE. I CANNOT COVER ALL THE SOURCES OF EXISTING OR NEW CARDS!

DATE	EVENT	LOCATION	SCCS NC	SOURCE	COST	NOTE	COMMENT
	Thomas Edison		M-10	SCCS#4	6.00	3	
	Theodore Roosevelt		M-16	SCCS#4	6.00	3	
980422/0628	Theodore Roosevelt	Oyster Bay/NYC	M-16a	SCCS#4	7.00	3	
	George Washington		M-21	SCCS#4	6.00	3	
990508	George Washington	Morristown	M-21a	SCCS#4	7.00	3	
991214	George Washington	Berkley Heights	M-21b	SCCS#4	NA		
990508/1214	George Washington	Morristown/BH	M-21c	SCCS#4	7.50	3	
	Submarine 100th		M-23	SCCS#4	6.00	3	
000327/0411	Submarine 100th	FDOI/Museum	M-23a	SCCS#4	7.00	3	
000408	Submarine 100th	same +New Suffolk	M-23b	SCCS#4	7.50	3	
	Submarine 100th		M-23c	SCCS#4	NA		
	Battle of Brooklyn		M-28	SCCS#4	6.00	3	
010811	Battle of Brooklyn	Old Stone House	M-28a	SCCS#4	7.00	3	
010827	Battle of Brooklyn		M-28b	SCCS#4	7.00	3	
2002							
28 February	CPMX	Chicago. IL		ASC	6.00		8.00 SC
14 March	Strasburg SB&C	Lancaster, PA		ASC	6.00		SC 12.00
	Strasburg SB&C	Lancaster, PA	Proof	ASC	15.00		SC 20.00
16 March	200th West Point	West Point, NY	M-30	SCCS#4	7.00	3	
	200th West Point	West Point, NY	M-30a	SCCS#4	8.00	3	FDOI
	200th West Point	West Point, NY	M-30b	SCCS#4	NA		FDOI + Thayer
31 May	NAPEX	McLean, VA	NA-16	NAPEX		4	
	NAPEX	McLean, VA	W-?	SCCS#1			
16 June	IPMS	Memphis, TN		ASC	6.00		8.00 SC
	IPMS	Memphis, TN	FM-10	FMA	12.00		15.00 SC
22 June	Raleigh Coin	Raleigh, NC				5	
	ANA Banquet (lg)	New York, NY		ASC	6.00		9.00 SC
	ANA Banquet (sm)	New York, NY		ASC	4.00		6.00 SC
30 August	BALPEX	Hunt Valley, MD	?	SCCS#1	?		
12 September	Strasburg SB&C	Lancaster, PA		ASC	6.00		SC 8.00
	Strasburg SB&C	Lancaster, PA	Proof	ASC	20.00		SC 25.00
	Strasburg SB&C	Lancaster, PA	Dealer	ASC	20.00		mint
24 October	Mega Event	New York, NY	M-31d	SCCS#4	4.00		
	Mega Event	New York, NY	M-31e	SCCS#4	4.50		SC
	10th folder w/2 SCs	New York, NY	M-32a&b	SCCS#4	15.00	3	
2003							
9 January	FUN (48th)	Orlando, FL	B265	BEP	35.00	1	Intaglio
6 February	Strasburg SB&C	Strasburg, PA		ASC			see p.20

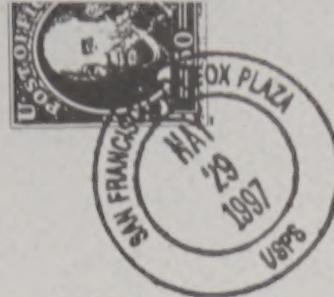
	Mega Event	New York, NY	M-33a	SCCS#4	5.00		FDOI Flag
	Annual	New York, NY	M-34	SCCS#4	6.00		see p. 23
	Annual	New York, NY	M-34a	SCCS#4	8.00		FDOI Flag
???	World Stamp Expo	Washington, DC			25.00		see p. 3
	Wright Bros. 100th		M-35	SCCS#4			
	Wright Bros. 100th		M-35a	SCCS#4			
	Wright Bros. 100th		M-35b	SCCS#4			
5 June	GNA	Dalton, GA	B266	BEP	35.00	1	Intaglio
6 June	NAPEX	McLean, VA	??	SCCS#1			
	NAPEX	McLean, VA	?	NAPEX			
13 June	IPMS	Memphis, TN	?	?			
26 June	ASDA Summer	Santa Clara, CA		ASDA			see p. 3
30 July	ANA	Baltimore, MD	(B267)	BEP	35.00	1	Intaglio
	ANA Banquet	Baltimore, MD		ASC	?		
	Annual Meeting	Baltimore, MD	N-15	SCCS	dues		
		Baltimore, MD		FMA	12.00	2	see p. 24
7 August	STAMPSHOW	Columbus, OH					
29 August	BALPEX	Hunt Valley, MD					
18 September	LBCS&C	Long Beach, CA					
19 September	MILCOPEX	Milwaukee, WI					
19 September	NATIONAL	King of Prussia, PA					
26 September	AIRPEX	Dayton, OH					
26 September	PEACH STATE	Atlanta, GA					
3 October	SESCAL	Los Angeles, CA					
20 November	N&WPMC	St. Louis, MO	(B268)	BEP	35.00	1	Intaglio
21 November	CHICAGOPEX	Arlington Hts., IL					
2004							
January	FUN	Orlando, FL					
26 February	CPMX	Rosemont, IL					

NOTES:

- (1) These prints were offered by subscription until 9 January 2003, at a price of \$120.00 ppd, i.e., \$30.00 per card. That is the same price at the show or in person at the BEP Visitor Center, Washington, DC.
- (2) FDOI cards are \$13.00. Add \$2.00 per order for shipping and handling.
- (3) Add an additional \$1.50 per order. Send No. 10 SAE for illustrated price list of available cards.
- (4) Engraved. Mint cards are NA, show-canceled \$6.00. Add \$1.00 per order for postage and handling. Order from NAPEX, P.O. Box 1312 Falls Church, VA 22041-1312.
- (5) Mint cards are \$6.50 each (two for \$10.00), canceled cards are \$8.00 each. One mint and one canceled, \$12.00. All prices include postage. From Harry Corrigan, P.O. Box 871, Cary, NC 27512.

SOUVENIR CARD SOURCES

BEP (by Mail): Bureau of Engraving & Printing Mail Order Sales, Room 515-M 14th & C Streets, SW Washington, DC 20228	FMA FMA #216 Neil E. McGary 1474 Cedarhurst Road Shadyside, MD 20764	PPU/BNEG Plate Printers Union P.O. Box 1146 Olney, MD 20830-1146
SCCS#4 (Metro) Chapter: Donald Struyk 18 Chapel Place Wayne, NJ 07470	SCCS#1 (Washington) Chapter: John S. Shue 1314 Darlington Street Forestville, MD 20747-1909	ASC (Ameri-Show Cards) Lee Quast P. O. Box 1301 High Ridge, MO 63049



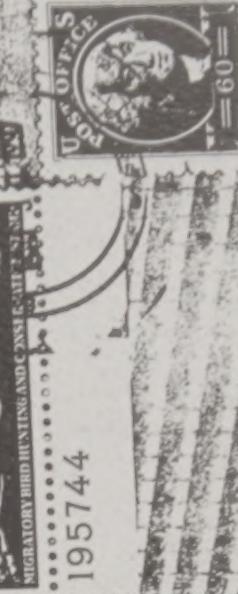
U.S. DEPARTMENT OF THE INTERIOR

VOID AFTER JUNE 30, 1997



MIGRATORY BIRD HUNTING AND CONSERVATION STAMP

195744



MIGRATORY BIRD HUNTING AND CONSERVATION STAMP

195744



THE SOUVENIR CARD COLLECTORS SOCIETY

THE SOUVENIR CARD COLLECTORS SOCIETY, founded in 1981, is a not-for-profit organization of souvenir card and intaglio-printed vignette collectors and dealers. Membership includes a subscription to the quarterly, *The Souvenir Card Journal*, which offers interesting articles, information about souvenir cards and intaglio printing, Mail Auctions and free member and/or paid advertising.

Dues for regular members in North America (including APO and FPO addresses) are US \$25.00 annually. Dues for members abroad are US \$30.00. Dues are based on a calendar year, and members joining during the year will receive all the issues for that year. Dues and membership information should be sent to the Secretary. Missing or back issues of the Journal are available from the Secretary. Moving? Please advise the Secretary of your new address as soon as possible to avoid missing an issue. Auction returns are timed to the date of a Journal's issue.

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News, comments or opinions should be sent to the Editor. Articles submitted for publication should be typed (double-spaced), or hand-lettered, with clear illustrations as appropriate, and sent to the Editor. If possible, please provide telephone contact information.

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